

## Visual Arts Introduction and Rationale

We recognize that quality learning in the visual arts can take many forms and be exemplified by exposure to a range of media, processes, and artists throughout time. The Arizona Standards for the Visual Arts create a broad structure within which highly qualified art teachers, with the support of the school district or charter administration, will design a rich, articulated curriculum that meets all standards at the developmental level represented by the schools' population. Each curriculum will provide an opportunity for students to fulfill Beginning, Intermediate, and Advanced performance objectives by the twelfth grade.

The 2006 Arizona Standards for the Visual Arts are divided into the following developmental levels:

- Beginning (00 and 100 level)
- Intermediate (200 level)
- Advanced (300 level)
- Distinction (400)

These standards are articulated by developmental level rather than by grade level to acknowledge the needs of students who have not received sequential, standards-based art instruction throughout their academic experience. As art educators, we know that students, regardless of age, construct meaning, gain knowledge, and attain mastery in the visual arts by progressing through the Beginning, Intermediate, and Advanced levels.

For example, students in the early elementary grades will progress through the Beginning level more slowly than high school students at the Beginning level. It is expected that highly qualified visual arts teachers will develop district-wide strategies to introduce Beginning and Intermediate standards before Advanced standards are taught. Students preparing for art-related careers should proceed to the Distinction level after having mastered performance objectives at the Advanced level. Therefore, teachers must assess the learning needs of their students and provide the appropriate level and pace of instruction.

### Strands

The earlier version of the Arizona Standards for the Visual Arts had three strands: Creating Art, Art in Context, and Art as Inquiry. These strands were renamed: Create, Relate, and Evaluate, to be consistent with the other Fine Arts Standards. The definition of each strand identifies the area of instructional focus:

- **Create** Student will create artworks to communicate ideas, meanings, and/or purposes
- **Relate** Student will analyze and interpret contextual ideas, meanings, and purposes of art from diverse cultures and time periods
- **Evaluate** Student will draw thoughtful conclusions about the significance of art.

### Concepts

Each strand contains five concepts. These concepts represent broad learning about the visual arts within each strand. The first concept listed under each strand is unique to that strand. Those distinctive concepts are Creative Process, Artworlds, and Art Issues and Values. They are found in Strand 1 Create; Strand 2 Relate; and Strand 3 Evaluate; respectively. The remaining four concepts under each strand remain constant throughout the strands.

- **Concept #1:** Creative Process, Artworlds, Art Issues & Values
- **Concept #2:** Materials, Tools, Techniques
- **Concept #3:** Elements and Principles
- **Concept #4:** Meanings and Purposes
- **Concept #5:** Quality

Under each concept, performance objectives identify what students should know and be able to do at each developmental level. There is no assumption that time required to achieve mastery of objectives will be equal for all three strands.

When a performance objective appears for the first time, it is presented in plain text. When a performance objective is carried over to the next developmental level, it appears in italics. Plain underlined

text within an italicized performance objective introduces a higher level of learning. Bolded terms are defined in the Visual Arts Glossary.

<b>Strands and Concepts Matrix</b>	<b><u>Strand 1</u></b> <b>Create:</b> Student will create artworks to communicate ideas, meanings, and/or purposes.	<b><u>Strand 2</u></b> <b>Relate:</b> Student will analyze and interpret contextual ideas, meanings, and purposes of art from diverse cultures and time periods.	<b><u>Strand 3</u></b> <b>Evaluate:</b> Student will draw thoughtful conclusions about the significance of art.
	<b>Concept #1</b>	<b>Creative Process:</b> Develop, revise, and reflect on ideas for expression in personal artwork.	<b>Artworlds:</b> Describe the role that art plays in culture and how it reflects, records, and interacts with history in various times, places, and traditions.
			<b>Art Issues and Values:</b> Justify general conclusions about the nature and value of art.
	<b>Concept #2</b>	<b>Materials, Tools, and Techniques:</b> Use materials, tools, and techniques in his or her own artwork .	
	<b>Concept #3</b>	<b>Elements and Principles:</b> Use elements of art and principles of design in his or her own artwork .	
	<b>Concept #4</b>	<b>Meanings or Purposes:</b> Express ideas to communicate meanings or purposes in artwork.	
	<b>Concept #5</b>	<b>Quality:</b> Apply criteria to assess the quality of in-progress and finished artwork.	

# Visual Arts

## Strand 1: Create

### Concept 1: Creative Process

**Concept # 1: Creative Process** • The student will develop, revise, and reflect on ideas for expression in his or her own artwork .

Beginning		Intermediate	Advanced	Distinction
PO 001. Contribute to a discussion about ideas for his or her own artwork .	PO 101. <i>Contribute to a discussion about ideas for his or her own artwork .</i>	PO 201. <i>Contribute to a discussion about ideas for his or her own artwork .</i>	PO 301. <i>Contribute to a discussion about ideas for his or her own artwork .</i>	PO 401. Develop and revise plans, (e.g., sketches, models, and notes) for his or her own artwork and select the best option.
	PO 102. Make and explain revisions in his or her own artwork .	PO 202. <i>Make and explain revisions in his or her own artwork .</i>	PO 302. <i>Make and explain revisions in his or her own artwork .</i>	PO 402. Create a body of his or her own artwork .
		PO 203. Develop plans for his or her own artwork , (e.g., sketches, models, and notes).	PO 303. <i>Develop and <u>revise plans, (e.g., sketches, models, and notes) for his or her own artwork and select the best option.</u></i>	PO 403. Demonstrate the ability to solve environmental, industrial, technological, or commercial problems in his or her own artwork .
			PO 304. Contribute his or her own artwork for an exhibition and/or portfolio.	

**Visual Arts**  
**Strand 1: Create**  
**Concept 2: Materials, Tools and Techniques**

**Concept # 2: Materials, Tools, and Techniques** • The student will use materials, tools, and techniques in his or her own artwork .

<b>Beginning</b>		<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
PO 001. Identify and experiment with materials, tools, and techniques in his or her own artwork .	PO 101. <i>Identify and experiment with materials, tools, and techniques in his or her own artwork .</i>	PO 201. <i>Identify and experiment with materials, tools, and techniques <u>appropriately and expressively</u> in his or her own artwork .</i>	PO 301. <i>Identify and experiment with materials, tools, and techniques <u>appropriately and expressively</u> in his or her own artwork .</i>	PO 401. Demonstrate mastery of skills in a selected <b>medium</b> or <b>media</b> in his or her own artwork .
PO 002. Use materials, tools, and techniques appropriately in his or her own artwork .	PO 102. <i>Use materials, tools, and techniques <u>appropriately</u> in his or her own artwork .</i>	PO 202. Demonstrate purposeful use of materials, tools, and techniques in his or her own artwork .	PO 302. <i>Demonstrate <u>purposeful use of a range of</u> materials, tools, and techniques in his or her own artwork .</i>	

**Visual Arts**  
**Strand 1: Create**  
**Concept 3: Elements and Principles**

**Concept # 3: Elements and Principles** • The student will use **elements of art** and **principles of design** in his or her own artwork .

<b>Beginning</b>		<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
PO 001. Identify and use <b>elements</b> in his or her own artwork .	PO 101. <i>Identify and use <b>elements</b> and <b>principles</b> in his or her own artwork .</i>	PO 201. <i>Identify, select, and use <b>elements</b> and <b>principles</b> to organize the <b>composition</b> in his or her own artwork .</i>	PO 301. <i>Identify, select, and use <b>elements</b> and <b>principles</b> to organize the <b>composition</b> in his or her own artwork .</i>	PO 401. Initiate, define, and solve complex compositional problems in his or her own artwork .
			PO 302. Solve complex compositional problems in his or her own artwork .	

# Visual Arts

## Strand 1: Create

### Concept 4: Meanings or Purposes

**Concept # 4: Meanings or Purposes** • The student will express ideas to communicate meanings or purposes in artwork.

<b>Beginning</b>		<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
PO 001. Describe and explain his or her own artwork .	PO 101. Select and use subject matter and/or <b>symbols</b> in his or her own artwork .	PO 201. Explain purposeful use <u>of</u> subject matter, <b>symbols</b> , and/or <b>themes</b> in his or her own artwork .	PO 301. Demonstrate <i>purposeful use of subject matter, <b>symbols</b> and/or <b>themes</b> in his or her own artwork .</i>	PO 401. Create original artworks that communicate substantive meanings or achieve intended purposes, (e.g., cultural, political, personal, spiritual, commercial).
		PO 202. Create an artwork that serves a function.	PO 302. Create artwork that communicate substantive meanings or achieve intended purposes (e.g., cultural, political, personal, spiritual, and commercial).	PO 402. Reflect upon the cultural factors influencing artwork.
				PO 403. Develop multiple artworks that address a single <b>theme</b> .

# Visual Arts

## Strand 1: Create

### Concept 5: Quality

**Concept # 5: Quality** • The student will apply criteria to assess the quality of in-progress and finished artwork.

<b>Beginning</b>		<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
PO 001. Identify successful aspects of his or her own artwork and possible revisions.	PO 101. <i>Identify successful aspects of his or her own artwork and possible revisions.</i>	PO 201. <i>Identify successful aspects of his or her own artwork and possible revisions.</i>	PO 301. <i>Identify successful aspects of his or her own artwork and possible revisions.</i>	PO 401. Select his or her own artwork for a portfolio that demonstrates artistic achievement.
	PO 102. Use criterion to assess an aspect of his or her own artwork .	PO 202. Identify and apply <b>technical, functional, formal,</b> and/or <b>expressive</b> criteria in the evaluation of his or her own artwork (e.g., self-evaluations, group critiques, artist's statements).	PO 302. <i>Identify and apply <b>technical, functional, formal,</b> and/or <b>expressive</b> criteria in the evaluation of his or her own artwork (e.g., self-evaluations, group critiques, artist's statements).</i>	PO 402. Identify and apply <b>technical, functional, formal,</b> and/or <b>expressive</b> criteria in the evaluation of his or her own artwork (e.g., self-evaluations, group critiques, artist's statements).
			PO 303. Select his or her own artwork for an exhibition and/or a portfolio that demonstrates artistic achievement.	PO 403. Create a public exhibition of his or her own artwork that reflects personal growth as an artist.

<p style="text-align: center;"><b>Visual Arts</b>  <b>Strand 2: Relate</b>  <b>Concept 1: Artworlds</b></p>				
<p><b>Concept # 1: Artworlds</b> • The student will describe the role that art plays in culture and how it reflects, records, and interacts with history in various times, places, and traditions.</p>				
<b>Beginning</b>		<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
PO 001. Contribute to a discussion about who artists are, what they do, and why they create art.	PO 101. <i>Contribute to a discussion about who artists are, what they do, and why they create art.</i>	PO 201. <i>Contribute to a discussion about who artists are, what they do, and why they create art.</i>	PO 301. <i>Contribute to a discussion about who artists are, what they do, and why they create art.</i>	PO 401. Discuss how artworks reflect, ideas, images and symbols from the culture within which they were made.
PO 002. Discuss how an artwork is used to communicate stories, ideas, and emotions.	PO 102. <i>Discuss how artworks are used to communicate stories, ideas, and emotions.</i>	PO 202. <i>Discuss how artworks are used to communicate stories, ideas, and emotions.</i>	PO 302. <i>Discuss how artworks are used to communicate stories, ideas, and emotions.</i>	PO 402. Research the skills, knowledge, and training needed in various <b>artworld</b> roles/careers.
	PO 103. Discuss what an <b>artworld</b> is and its place in a culture.	PO 203. <i>Discuss what an <b>artworld</b> is and its place in a culture.</i>	PO 303. <i>Discuss what an <b>artworld</b> is and its place in culture.</i>	
	PO 104. Identify and discuss members of the local <b>artworld</b> community.	PO 204. Discuss the roles of various <b>artworld</b> experts (e.g., critics, art historians, curators, archeologists, conservators and others).	PO 304. <i>Discuss the roles <u>and career paths</u> of various <b>artworld</b> experts (e.g., critics, art historians, curators, archeologists, conservators, and others).</i>	
	PO 105. Make connections between art and other curricular areas (e.g., clay production relates to science, contextual information relates to social studies).	PO 205. <i>Make connections between art and other curricular areas (e.g., clay production relates to science, contextual information relates to social studies).</i>	PO 305. <i>Make connections between art and other curricular areas (e.g., clay production relates to science, contextual information relates to social studies).</i>	
		PO 206. Discuss how artworks reflect, ideas, images and symbols from the culture within which they were made.	PO 306. Discuss how artworks reflect, ideas, images and symbols from the culture within which they were made.	



# Visual Arts

## Strand 2: Relate

### Concept 2: Materials, Tools, and Techniques

**Concept # 2: Materials, Tools, and Techniques** • The student will identify/analyze the use of materials, tools, and techniques in artwork.

Beginning		Intermediate	Advanced	Distinction
PO 001. Identify the relationship between tools, materials, and/or techniques.	PO 101. <i>Identify the relationship between tools, materials, and/or techniques.</i>	PO 201. <i>Identify the relationship between tools, materials, and/or techniques.</i>	PO 301. <i>Identify the relationship between tools, materials, and/or techniques.</i>	PO 401. Describe and analyze how scientific and technological advances influence the materials, tools, and techniques used by artists.
	PO 102. Describe what tools, materials, and techniques were used to create artwork from diverse cultures and times.	PO 202. <i>Describe what tools, materials, and techniques were used to create artwork from diverse cultures and times.</i>	PO 302. <i>Describe and <u>analyze</u> what tools, materials, and techniques were used to create artwork from diverse cultures and times.</i>	PO 402. Investigate geographical, social, cultural, or artworld factors that influence an artist's selection of material, tools, and techniques.
		PO 203. Describe how scientific and technological advances influence the materials, tools, and techniques used by artists.	PO 303. <i>Describe how scientific and technological advances influence the materials, tools, and techniques used by artists.</i>	
			PO 304. Analyze how resources available in the artist's environment affect choices in tools, materials, and techniques.	

# Visual Arts

## Strand 2: Relate

### Concept 3: Elements and Principles

**Concept # 3: Elements and Principles** • The student will explore the artistic traditions and visual conventions from diverse cultures, which often differ from the elements and principles traditionally used in many Western cultures.

Beginning		Intermediate	Advanced	Distinction
PO 001. Identify visual/tactile characteristics of artworks from a diverse culture, different place, or time.	PO 101. <i>Identify visual/tactile characteristics of artworks from <u>diverse cultures</u>, <u>different places</u>, or times.</i>	PO 201. <i>Identify visual/tactile characteristics of artworks from diverse cultures, different places, or times.</i>	PO 301. <u>Analyze</u> visual/tactile characteristics of artworks from diverse cultures, different places, or times.	PO 401. Research the origins of artistic traditions and visual conventions (visual/tactile qualities) valued by diverse cultures (e.g., Native American, Chicano/a, European, African, Asian, Pacific Islander.)

# Visual Arts

## Strand 2: Relate

### Concept 4: Meanings or Purposes

**Concept # 4: Meanings or Purposes** – The student will interpret meanings or purposes of artwork based on contextual information.

Beginning		Intermediate	Advanced	Distinction
PO 001. Interpret meanings and/or purposes of an artwork using subject matter and <b>symbols</b> .	PO 101. <i>Interpret meanings and/or purposes of an artwork using subject matter and <b>symbols</b>.</i>	PO 201. <i>Interpret meanings and/or purposes of an artwork using subject matter, <b>symbols</b>, and/or <u>themes</u>.</i>	PO 301. <i>Interpret meanings and/or purposes of an artwork using subject matter, <b>symbols</b>, and/or <b>themes</b>.</i>	PO 401. Use <b>contextual</b> to investigate and interpret meanings and purposes in artworks
	PO 102. Discuss <b>themes</b> in artworks that illustrate common human experiences that transcend culture, time, and place.	PO 202. <i>Discuss <b>themes</b> in artworks that illustrate common human experiences that transcend culture, time, and place.</i>	PO 302. <i>Discuss <b>themes</b> in artworks that illustrate common human experiences that transcend culture, time, and place.</i>	PO 402. Analyze <b>themes</b> in artworks that illustrate common human experiences that transcend culture, time, and place.
		PO 203. Use <b>contextual</b> information to investigate and interpret meanings and purposes in artworks from the viewpoint of the culture in which it was made.	PO 303. <i>Use <b>contextual information</b> to investigate and interpret meanings and purposes in artworks from the viewpoint of the culture in which it was made.</i>	PO 403. Investigate how interpretations of individual artworks change as cultures evolve.
				PO 404. Examine how the presentation and display of artworks influence how they are interpreted (e.g., altarpiece in art museum, totem pole in natural history museum, photo of installation).
				PO 405. Discuss meanings and purposes of <b>visual culture</b> .

# Visual Arts

## Strand 2: Relate

### Concept 5: Quality

**Concept # 5: Quality** • The student will investigate and /or speculate about what characteristics in artworks are valued by various cultures.

<b>Beginning</b>		<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
PO 001. Contribute to a discussion about why artworks have been valued within the context of the culture in which they were made.	PO 101. <i>Contribute to a discussion about why artworks have been valued within the context of the culture in which they were made</i>	PO 201. <i>Contribute to a discussion about why artworks have been valued within the context of the culture in which they were made</i>	PO 301. <i>Contribute to a discussion about why artworks artworks have been valued within the context of the culture in which they were made</i>	PO 401. Investigate and/or speculate on the importance of cultural and ethnic influences on how various people respond to and value art.
PO 002. Demonstrate respect while responding to others' artwork.	PO 102. <i>Demonstrate respect while responding to others' artwork.</i>	PO 202. <i>Demonstrate respect while responding to others' artwork.</i>	PO 302. <i>Demonstrate respect while responding to others' artwork.</i>	PO 402. Analyze how the presentation of artworks influences how they are perceived and valued.
		PO 203. Compare the characteristics of artworks valued by diverse cultures.	PO 303. <i>Compare the characteristics of artworks valued by diverse cultures.</i>	

# Visual Arts

## Strand 3: Evaluate

### Concept 1: Arts Issues and Values

**Concept # 1: Art Issues and Values** • The student will justify general conclusions about the nature and value of art.

Beginning		Intermediate	Advanced	Distinction
PO 001. Form and support opinions about art (e.g., what art is and why it is important).	PO 101. <i>Form and support opinions about art (e.g., what art is and why it is important).</i>	PO 201. <i>Form and support opinions about art (e.g., what art is and why it is important).</i>	PO 301. Debate opinions about issues associated with art (e.g., nature and value) with the opinions of their peers.	PO 401. Defend conclusions about the nature and value of art.
PO 002. Distinguish art from other objects.	PO 102. <i>Distinguish art from other objects.</i>	PO 202. Debate whether art is different from <b>visual culture</b> in general.	PO 302. <i>Debate whether art is different from visual culture in general.</i>	PO 402. Discuss appropriation of art ideas from other cultures/artists (e.g., sensitivity to and legality of).
PO 003. Discuss reasons why people value art (e.g., sentimental, financial, religious, political, and historical).	PO 103. <i>Discuss reasons why people value art (e.g., sentimental, financial, religious, political, and historical).</i>	PO 203. <i>Discuss reasons why people value art (e.g., sentimental, financial, religious, political, and historical).</i>	PO 303. <i>Discuss reasons why people value art (e.g., sentimental, financial, religious, political, historical).</i>	PO 403. Articulate multiple <b>aesthetic theories</b> associated with the value of art (e.g., expressivism, formalism, imitationalism, and others).
		PO 204. Discuss people's criteria for determining how, or whether, art should be cared for and/or protected.	PO 304. <i>Discuss people's criteria for determining how, or whether, art should be cared for and/or protected.</i>	
			PO 305. Articulate multiple <b>aesthetic theories</b> associated with the value of art (e.g., expressivism, formalism, imitationalism, and others).	

# Visual Arts

## Strand 3: Evaluate

### Concept 2: Materials, Tools, and Techniques

**Concept # 2: Materials, Tools, and Techniques** • The student will reflect on, and determine how materials, tools, and techniques affect meanings, purposes, and value in artworks.

Beginning		Intermediate	Advanced	Distinction
PO 001. Describe the visual effects created by an artist's use of tools, materials, and techniques in an artwork.	PO 101. <i>Describe the visual effects created by an artist's use of tools, materials, and techniques in an artwork.</i>	PO 201. Explain how an artist's use of tools, materials, and techniques affect an artwork's meaning, purpose, and value.	PO 301. <u>Analyze</u> how an artist's use of tools and techniques affect an artwork's meaning, purpose, and value.	PO 401. Analyze how an artist's use of materials and techniques affect an artwork's meaning, purpose, and value.
		PO 202. Develop and use criteria to evaluate <b>craftsmanship</b> in an artwork.	PO 302. Evaluate how an artist's level of <b>craftsmanship</b> affects the value of an artwork.	

**Visual Arts**  
**Strand 3: Evaluate**  
**Concept 3: Elements and Principles**

**Concept # 3: Elements and Principles** • The student will judge the effectiveness of the artist's use of elements of art and principles of design in communicating meanings and/or purposes, in artworks.

Beginning		Intermediate	Advanced	Distinction
PO 001. Identify an <b>element</b> in an artwork that supports its meaning and/or purpose.	PO 101. <i>Identify an <b>element</b> and <b>principle</b> in an artwork that supports its meaning and/or purpose.</i>	PO 201. <u>Describe an artist's use of elements</u> and <b>principles</b> in an artwork support its meaning and/or purpose.	PO 301. Using established criteria, judge the effectiveness of an artist's use of <b>elements</b> and <b>principles</b> in a <b>composition</b> to support the meaning and/or purpose of an artwork.	PO 401. Select criteria to judge the effectiveness of an artist's use of <b>elements</b> and <b>principles</b> in a <b>composition</b> to support the meaning and/or purpose of an artwork.

**Visual Arts**  
**Strand 3: Evaluate**  
**Concept 4: Meanings or Purposes**

**Concept # 4: Meanings or Purposes** • The student will judge an artist's success in communicating meaning or purpose in their artwork.

Beginning		Intermediate	Advanced	Distinction
PO 001. Discuss how an artist communicates meaning and/or purpose in an artwork.	<i>PO 101. Discuss how an artist communicates meaning and/or purpose in an artwork.</i>	PO 201. Discuss how an artist <u>uses subject matter, symbols, and/or themes to communicate meaning and/or purpose in an artwork.</u>	PO 301. <u>Use established criteria to judge</u> an artist's effectiveness in using <i>subject matter, symbols, and/or theme to communicate meaning and/or purpose in an artwork.</i>	PO 401. Select, develop, and use criteria to judge an artist's effectiveness in communicating meaning and/or purpose in an artwork.



# Visual Arts

## Strand 3: Evaluate

### Concept 5: Quality

**Concept # 5: Quality** • The student will apply criteria for judging the quality of specific artwork.

Beginning		Intermediate	Advanced	Distinction
PO 001. Compare an original artwork with a reproduction (e.g., make a museum/artist's studio visit to compare details, size, luminosity, three dimensionality, surface texture).	PO 101. <i>Compare an original artwork with a reproduction (e.g., make a museum/artist's studio visit to compare details, size, luminosity, three dimensionality, surface texture).</i>	PO 201. Understand how the difference in quality between an original and a reproduction affects the viewer's interpretation of an artwork (e.g., make a museum/artist's studio visit to compare details, size, luminosity, three dimensionality, surface texture).	PO 301. Understand how the difference in quality between an original and a reproduction affects the viewer's interpretation of an artwork (e.g., make a museum/artist's studio visit to compare details, size, luminosity, three dimensionality, surface texture).	PO. 401. Evaluate the quality of an artwork using multiple <b>art theories</b> .
		PO 202. Distinguish art preferences "I like it because..." from art judgments "It is good because..." from cultural judgments "It is important because. ..".	PO 302. <i>Distinguish art preferences "I like it because..." from art judgments "It is good because..." from cultural judgments "It is important because. ..".</i>	
		PO 203. Use established criteria to make and support a judgment about the quality of an artwork.	PO 303. Use an <b>art theory</b> to make and support a judgment about the quality of an artwork.	

## **VISUAL ARTS GLOSSARY**

**Artworld:** An artworld is a sub-culture maintained by people, a significant portion of whose identity is drawn in some way from art. A person who is a member of an artworld is loosely or formally associated with other members of that artworld. Members of an artworld are familiar with some of the same art values and art ideas, and engage in, or are familiar with, some of the same art activities. Around the world and through the ages there have been many diverse artworlds, such as the Italian Renaissance artworld; the sixteenth century Incan artworld; the court artworld of Sung Dynasty China; the ceremonial artworld of the Kuba people of West Africa; the contemporary gallery artworld in Los Angeles and the artworld of graphic design. The shared information, values, and activities that define these artworlds vary tremendously. Values and criteria upheld in one artworld may not be prized in another. Investigating an unfamiliar artworld opens up avenues for gaining insights into unfamiliar, otherwise seemingly incomprehensible, or not-easily-appreciated artworks made within that unfamiliar artworld.

**Composition:** The plan, placement, or arrangement of the elements of art in a work. (It is often useful to discuss composition in reference to the principles of design.)

**Context:** A set of interrelated conditions (social, cultural, environmental, economic, and political) under which an artwork is produced or interpreted.

**Craftsmanship:** The skill with which an artwork is made.

**Elements of Art:** The elements are **color, line, form, shape, space, texture, and value**. (These elements are guidelines used by some Western artworlds to evaluate the quality of artworks.)

**Expressive Criteria:** These criteria are used to evaluate the sensory devices an artist uses to evoke aesthetic or emotional responses to an artwork.

**Formal Criteria:** These criteria are used to evaluate the compositional structure (elements of art, principles of design) of an artwork.

**Functional:** Having an obvious utility. For example, some functions which some artworks serve include providing shelter, storing food, keeping the body warm and dry, and providing a place to sit.

**Media, pl.; Medium, s.:** The material or technique used by an artist to produce a work of art.

**Principles of Design:** The choice and arrangement of elements of art in an artwork. The principles are balance, contrast, emphasis, movement, pattern, rhythm, and unity. (These principles are guidelines used by some Western artworlds to evaluate the quality of art.)

**Symbol:** A image or visual quality that stands for an idea.

**Technical Criteria:** These criteria are used to evaluate artist's skill and craftsmanship in an artwork.

**Theme:** A theme is a unifying idea for an artwork. Examples of art themes: Love, compassion, protest, persuasion, poverty, war, etc.

### Theories of Art

**Expressivism** - An aesthetic and critical theory of art that places emphasis on the expressive qualities. **According to this theory, the most important thing about a work of art is the vivid communication of moods, feelings, and ideas.**

**Formalism** - An aesthetic and critical theory of art which places emphasis on form — the structural qualities instead of either content (sometimes called literal or allegorical qualities) or contextual qualities. **According to this point of view, the most important thing about a work of art is the effective organization of the elements of art through the use of the principles of design.**

**Imitationalism** - An aesthetic theory of art that places emphasis on the literal qualities. **According to this theory, the most important thing about a work of art is the realistic representation of subject matter.** A work is considered successful if it looks like and reminds the audience of what is seen in the real world.

**Instrumentalism** – (Also called **Pragmatism**) An aesthetic theory that places emphasis on the functional qualities. **According to this theory, the most important thing about a work of art is fulfilling the purpose for which it was intended.**

**Value:** The significance of an idea to an individual or group.

**Visual Culture:** “ Refers to the images and objects we encounter on a daily basis such as signage, advertisements , film, computer environments, television, and packaging.”

M. Stewart and S. Walker, *Rethinking Curriculum in Art* (Worcester: MA Davis Publications, Inc., 2005

A useful source for definitions of art vocabulary is [www.artlex.com](http://www.artlex.com).

# **DANCE STANDARD**

## **Introduction and Rationale for Dance in Education**

Dance is a fundamental and universal human activity. Pre-dating written language, dance is a kinesthetic /movement language, a primary form of literacy, and a natural form of expression and communication. Dance contributes to and defines our culture, and is a means to create and understand our personal and cultural identities. By understanding the language and art of dance, we gain a true understanding of ourselves, our culture and the world in which we live.

Dance is the art of movement, and as such, is a form of human communication and understanding. It organizes and transforms our thoughts, feelings, ideas, and images into communicative movement sequences that are personally and socially significant. Through Dance, our movement, feeling, and intellect are integrated. Dance connects the body, mind and spirit.

Dance education provides all students with opportunities to participate in, experience, understand, and value the language and art of dance. Since dance utilizes movement in distinctive ways, it provides an exciting and unique stimulus for learning in all areas of the curriculum. Dance education can inspire young people in a variety of ways, is a foundation for other learning, and provides discipline to succeed in varied disciplines/pursuits. Dance educates the whole person by stimulating the mind, body and spirit, and is part of a comprehensive arts experience.

Instruction in dance allows students to acquire dance literacy skills that contribute to their development as educated citizens. It provides students with opportunities to:

- develop habits of mind and critical-thinking skills through the creative process of dance
- communicate information, ideas, understanding, and emotions through movement
- develop self-motivation and enhance self-esteem through participation
- develop cultural literacy and an appreciation for the role of dance in the community
- strive for physical, mental and/or emotional well-being by developing the body and self-expression

- develop qualities of co-operation and respect for others through knowledge and understanding of dance in world cultures
- develop the technical and artistic skills of a dancer, performer, choreographer and the expertise in dance forms and styles
- appreciate the aesthetic inherent in dance

The Arizona Standards for Dance create a broad structure within which highly qualified dance teachers can design a rich curriculum based on the needs of their students.

The 2006 Arizona Standards for Dance are divided into the following developmental levels:

- Beginning
- Intermediate
- Advanced
- Distinction

These standards are articulated by developmental level rather than by grade level to acknowledge and accommodate the needs of students who have not received sequential, standards-based dance instruction throughout their academic experience. Teachers must assess the learning needs of their students and provide instruction at the appropriate level and pace. For example, a 9<sup>th</sup> grader who has had no dance instruction would begin at the beginning level but could progress quickly to intermediate, while a Kindergartener would start at beginning level but progress to intermediate more slowly.

The goal of the committee was to redesign the original standards into a more accessible, organized format as a way to accommodate the varied entry points into the discipline. In addition, the committee structured the standards so that teachers at any grade level could pursue a goal of proficiency for their students.

## ***DANCE STANDARDS OVERVIEW***

<b>Strand Name and Definition</b>	<b>Concepts and Definitions</b>
<p><b>1. CREATE</b> – Students explore, demonstrate and apply the elements and techniques of dance.</p> <p><i>Current technology provides tools and strategies for creating and evaluating dance and can be applied to all of the concepts in the create strand.</i></p>	<p><b>Concept 1. Body</b> - Identify, demonstrate and analyze the use of the body for dance through an understanding of anatomy, kinesiology and basic movement principles.</p> <p><b>Concept 2. Movement Skills</b> – Identify, demonstrate and analyze basic movement skills in the exploration and performance of dance.</p> <p><b>Concept 3. Elements of Dance</b> - Identify, demonstrate and analyze the elements of dance.</p> <p><b>Concept 4. Improvisation/Choreography</b> - Identify, demonstrate, analyze and apply improvisational structures, choreographic processes, forms and principles.</p> <p><b>Concept 5. Performance Values</b> - Identify, demonstrate and analyze the aesthetic values inherent in dance.</p> <p><b>Concept 6. Production/Design</b> - Identify, demonstrate, analyze and apply the elements of theatrical production as they relate to dance.</p>

<p><b>2. RELATE</b> – Students understand how the human experience influences and is influenced by dance, and apply dance to understand ideas across disciplines.</p> <p><i>Current technology provides tools and strategies for understanding and relating dance to the human experience and other disciplines.</i></p>	<p><b>Concept 1. Relating Dance Forms and History</b> – Identify, demonstrate and analyze the origins, history and continuing evolution of various dance forms.</p> <p><b>Concept 2. Relating Dance with Social and Cultural Influences</b> – Identify, demonstrate and analyze the reciprocal relationships between dance and society.</p> <p><b>Concept 3. Relating Dance and Literacy</b> – Relate and transfer meanings, ideas, and experiences between dance and literacy.</p> <p><b>Concept 4. Relating Dance with other Disciplines</b> - Relate and transfer meanings, ideas, experiences between dance and other disciplines.</p> <p><b>Concept 5. Relating Dance and Music</b> - Identify, demonstrate and analyze the relationship between the elements of music and dance.</p>
<p><b>3. EVALUATE</b> - Students describe, analyze, evaluate and interpret personal and universal concepts, and the merits of their work and the work of others.</p> <p><i>Current technology provides tools and strategies for understanding and evaluating dance</i></p>	<p><b>Concept 1. Understanding Dance</b> – Identify, reflect, analyze and interpret how dance communicates and conveys meaning.</p> <p><b>Concept 2. Professionalism</b> – Identify, demonstrate and evaluate appropriate professional behaviors used in dance.</p>



## Discipline: DANCE

<b>Strand #: 1</b> <b>Strand Name:</b> <b>CREATE</b>	<b>Concept Name and Definitions</b>	
<b>Strand Definition:</b> <b>Students explore, demonstrate and apply the elements and techniques of dance.</b>	<p>Concept 1.    Body</p> <p>Concept 2.    Movement Skills</p> <p>Concept 3.    Elements of Dance</p> <p>Concept 4.    Improvisation/Choreography</p> <p>Concept 5.    Performance Values</p> <p>Concept 6.    Production/Design</p>	<p>Identify, demonstrate and analyze the use of the body for dance through an understanding of anatomy, kinesiology and basic movement principles</p> <p>Identify, demonstrate and analyze basic movement skills in the exploration and performance of dance.</p> <p>Identify, demonstrate and analyze the elements of dance.</p> <p>Identify, demonstrate, analyze and apply improvisational structures, choreographic processes, forms and principles.</p> <p>Identify, demonstrate and analyze the aesthetic values inherent in dance.</p> <p>Identify, demonstrate, analyze and apply the elements of theatrical production as they relate to dance.</p>

## Dance Strand 1: Create

### Concept #1: Body

**Concept Definition:** Identify, demonstrate and analyze the use of the body for dance through an understanding of anatomy, kinesiology and basic movement principles

<i>Concept 1: Body</i>	<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
<b>PO 1 Healthy Practices</b>	101 Identify and apply healthy and safe dance practices (e.g. alignment, strength, endurance, proper nutrition, warming up the body, <b>somatic practices</b> ).	201 Identify and apply individual patterns and habits that influence a safe and healthy body in dance (e.g. <b>injury prevention</b> ).	301 Analyze the effects of conditioning (e.g. strength, endurance, flexibility, coordination, agility).	401 Compare and contrast at least two different conditioning and <b>somatic practices</b> (e.g. Yoga, Pilates, floor barre, Bartenieff Fundamentals, Alexander Technique, Laban Movement Analysis, Ideokinesis).
<b>PO 2 Anatomy</b>	102 Perform isolated and coordinated dance movement for the head, neck, joints, and body parts of the torso and limbs.	202 Identify skeletal components and major muscle groups.	302 Demonstrate an understanding of skeletal and muscular functions in relationship to body alignment, weight shifts and motion.	402 Create a project which analyzes the most efficient use of the body in performing dance.

<i>Concept 1: Body (page 2)</i>	<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
<b>PO 3 Dynamic Alignment</b>	103 Identify and demonstrate the elements of <b>dynamic alignment</b> through basic movement patterns.	203 Demonstrate <b>dynamic alignment</b> through extended, more complex movement combinations and varying dance styles.	303 Analyze and evaluate the <b>dynamic alignment</b> of self and others to achieve movement efficiency and expressivity.	403 Create a project which analyzes the correct use of <b>dynamic alignment</b> and its role in injury prevention and life long dancing.
<b>PO 4 Fundamental Movement Patterns</b>	104 Identify and demonstrate basic <b>fundamental movement patterns</b> including breath, head/tail, core/distal, body half, upper/lower, front/back and cross/lateral	204 Apply <b>fundamental movement patterns</b> to warm-ups and improvisation.	304 Use the <b>fundamental movement patterns</b> to create movement phrases or choreography.	404 Analyze the use of <b>fundamental movement patterns</b> in varied movement settings (e.g. set choreography, pedestrian movement, sports).
<b>PO 5 Body Skills</b>	105 Identify and demonstrate <b>basic body skills</b> including balance, strength, flexibility, coordination, endurance and agility.	205 Apply <b>basic body skills</b> in all movement applications including warm-ups, improvisation, choreography etc.	305 Use a variety of <b>basic body skills</b> in increasingly complex and varied styles of choreography and performance.	405 Analyze the use of <b>basic body skills</b> in varied movement settings (e.g. set choreography, pedestrian movement, sports).

## Dance Strand 1: Create

### Concept #2: Movement Skills

**Concept Definition:** Identify, demonstrate and analyze basic movement skills in the exploration and performance of dance.

<i>Concept 2: Movement Skills</i>	<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
<b>PO 1 Axial/Non-locomotor</b>	101 Identify and perform basic <b>axial /non-locomotor movements</b> (e.g. bending, twisting, reaching turning).	201 Utilize dynamic alignment while performing sequenced combinations of basic <b>axial movements</b> .	301 Perform more complex combinations of <b>axial movements</b> requiring increased strength, balance and coordination.	401 Perform complex combinations of <b>axial movements</b> with emphasis on core initiation and use of breath.
<b>PO 2 Locomotor</b>	102 Identify and perform basic <b>locomotor movements</b> (e.g. walk, run, hop, skip, jump, slide, gallop, leap, crawl, roll).	202 Utilize dynamic alignment while performing sequenced combinations of basic <b>locomotor movements</b> .	302 Perform more complex combinations of <b>locomotor movements</b> requiring increased articulation, strength, and agility.	402 Perform complex combinations of <b>locomotor movements</b> with emphasis on spatial, rhythmical and qualitative challenges.
<b>PO 3 Axial and locomotor combinations</b>	103 Perform basic movement combinations that utilize both axial and locomotor movements.	203 Perform more complex combinations, which require increased motor memory and coordination.	303 Perform complex dance combinations requiring increased articulation, strength, endurance and agility.	403 Perform complex dance combinations with emphasis on spatial, rhythmical and qualitative challenges.

<i>Concept 2: Movement Skills (page 2)</i>	<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
<b>PO 4 Articulation of movement skills</b>	104 Identify and use <b>breath support, initiation of movement, connectivity,</b> and <b>transition</b> from one movement to another.	204 Apply <b>breath support, initiation of movement, connectivity,</b> and <b>transition</b> from one movement to another in performing short movement phrases.	304 Analyze the use of <b>breath support, initiation of movement, connectivity, and transition</b> from one movement to another in short movement phrases or choreography.	404 Choose one movement skill as a motivational theme for a complete choreographic work.

# Dance

## Strand 1: Create

### Concept #3: Elements of Dance

**Concept Definition:** Identify, demonstrate and analyze the elements of dance.

<i>Concept 3: Elements of Dance</i>	<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
<b>PO 1</b> <b>Time: Tempo</b>  <i>See also "Relating Dance and Music"</i>	101 Demonstrate moving to a steady beat in different tempos.	201 Demonstrate moving while maintaining a steady beat in a variety of tempos.	301 Perform a phrase using a variety of tempos.	401 Perform dances with contrasting tempos using two or more movements or different parts of the body.
<b>PO 2</b> <b>Time: Meter</b>	102 Demonstrate the ability to organize beats into groups and move in time with the beats. (e.g. duple and triple time).	202 Demonstrate the ability to perform a phrase in both duple and triple time.	302 Demonstrate the ability to identify and move to complex meters (e.g. 5/4 and 7/4 time).	402 Demonstrate the ability to identify and move in mixed meters (e.g. combining 3/4 and 4/4 meters).

Concept 3: Elements of Dance (page 2)	<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
<b>PO 3</b> <b>Time: Rhythm</b>	103 Demonstrate moving in relation to and coordination with changes in rhythms and meters.	203 Demonstrate moving in relation to and coordination with changes in rhythm and meter in even and <b>syncopated</b> rhythms.	303 Perform dances with contrasting rhythms using two or more rhythms with different parts of the body.	403 Analyze the rhythmic structure of a piece of choreography and the effect it has on the feeling and intent of the piece.
<b>PO 4</b> <b>Space: Direction, Facing, Pathway</b>	104 Identify and demonstrate movement in different directions (forward, back side).	204 Demonstrate clarity of facings in space while moving in different directions.	304 Articulate direct and indirect pathways in a basic movement study.	404 Create a dance exploring the impact direction, facings, and pathways have on choreography.
<b>PO 5</b> <b>Space: Level</b>	105 Identify and demonstrate shapes at low, middle and high level.	205 Demonstrate the ability to move through space at low, middle and high levels.	305 Analyze the use of levels to communicate meaning in dance.	405 Create a short dance study using levels to support a central idea or theme, and analyze the effectiveness of the use of level in the study.

<i>Concept 3: Elements of Dance (page 3)</i>	<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
<b>PO 6</b> <b>Space: Shapes</b>	106 Demonstrate and create a variety of solo shapes exploring the possibility of symmetrical, asymmetrical, twisted, curved, angular, flat etc.	206 Demonstrate the ability to work with a partner and/or group to create a variety of shapes.	306 Demonstrate the ability to work with a partner and/or group to create shapes that require support.	406 Analyze the use of shapes to communicate meaning in dance and create a <b>tableau</b> to demonstrate your understanding.
<b>PO 7</b> <b>Space: Size and Range</b>	107 Explore the possibilities of size and range in relation to shape and movement.	207 Use size and range to vary an existing movement phrase and analyze the effect of such changes.	307 Analyze the impact of size and range on other elements of dance in the creation of movement.	407 Analyze the impact that venue and environment can have on the use of size and range in choreography.
<b>PO 8</b> <b>Space: Focus and Intent</b>	108 Discuss and identify various <b>points of focus</b> (e.g. inner/outer, near/far, single/multi)	208 Demonstrate use of various <b>points of focus</b> to convey meaning.	308 Apply multiple <b>points of focus</b> to vary meaning and intent in performance and choreography.	408 Analyze the use and effectiveness of <b>points of focus</b> by dance professionals.
<b>PO 9</b> <b>Energy: Movement Qualities</b>	109 Use appropriate terminology to identify and demonstrate the 6 <b>qualities of movement</b> (e.g. swing, suspend, sustained, percussive, collapse, vibratory)	209 Apply the <b>movement qualities</b> to develop and revise movement phrases.	309 Apply varying <b>movement qualities</b> to develop movement phrases increasing in complexity and length.	409 Analyze the use of <b>movement qualities</b> to communicate meaning in dance and create a short dance to demonstrate your understanding.



<i>Concept 3: Elements of Dance (page 3)</i>	<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
<b>PO 10</b> <b>Energy: Effort</b>	110 Use appropriate terminology to identify and demonstrate the Laban <b>effort principles</b> (e.g. bound/free, sudden/sustained, direct/indirect, strong/light)	210 Apply the <b>effort principles</b> to develop and revise movement phrases.	310 Apply varying <b>effort principles</b> to develop movement phrases increasing in complexity and length.	410 Analyze the use of <b>effort principles</b> to communicate meaning in dance and create a short dance to demonstrate your understanding.

## Dance Strand 1: Create

### Concept #4: Improvisation/Choreography

**Concept Definition:** Identify, demonstrate, analyze and apply improvisational structures, choreographic processes, forms and principles.

<i>Concept 4: Improvisation/Choreography</i>	<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
<b>PO 1 Improvisational Strategies</b>	101 Identify and apply <b>improvisational strategies</b> (e.g. leading/following, shadowing/mirroring, verbal cues, emotional response).	201 Identify and apply more <b>advanced improvisational strategies</b> (e.g. props, responding to movement of others, literal/abstract, contact).	301 Identify and demonstrate how improvisation can be used as a part of the <b>choreographic process</b> .	401 Use <b>improvisational strategies</b> to create a complete dance.
<b>PO 2 Using the Elements of Dance to Communicate</b>	102 Discuss and explore how the elements of dance can be used to communicate meaning.	202 Using the elements of dance, create dance phrases that communicate meaning.	302 Analyze and interpret how the elements of dance were used to communicate meaning in a dance.	402 Create a full-length dance which focuses on the use of the elements of dance to communicate a particular theme.

<i>Concept 4: Improvisation/Choreography</i>	<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
<b>PO 3 Ideas and Themes</b>	103 Discuss and explore ideas and themes used to create dances (e.g. literal/abstract, emotions, stories, social themes, nature, text).	203 Create dance <b>phrases</b> that use ideas and themes as motivation.	303 Analyze and interpret the meaning/inspiration of a dance.	403 Prepare a full-length piece, to be performed in public, based on a particular theme.
<b>PO 4 Choreographic Processes</b>	104 Identify the <b>choreographic process</b> used to create dances.	204 Identify and demonstrate the use of <b>choreographic devices</b> to create dance phrases.	304 Create a dance and discuss your <b>choreographic process and the devices</b> employed.	404 Research and compare the <b>choreographic processes/devices</b> of two or more choreographers.
<b>PO 5 Choreographic Forms</b>	105 Identify various <b>choreographic forms</b> (e.g. Narrative, ABA, Suite, Recurring Theme, Abstract, Broken Form, Chance).	205 Create dance <b>phrases</b> that incorporate a single <b>choreographic form</b> .	305 Identify and analyze the use of <b>choreographic forms</b> by professional choreographers.	405 Create a complete dance which uses a single <b>choreographic form</b> and includes the use of choreographic principles.
<b>PO 6 Choreographic Principles</b>	106 Identify the <b>choreographic principles</b> used in dance (e.g. contrast, unity, balance).	206 Using the <b>choreographic principles</b> , analyze and revise existing dance phrases.	306 After observing a dance, discuss the use of the <b>choreographic principles</b> and give suggestions for revision.	406 Focusing on the <b>choreographic principles</b> , create a dance, and over time, revise it using feedback from self and others.

<i>Concept 4: Improvisation/Choreography</i>	<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
<b>PO 7 Technology</b>	107 Discuss and identify the ways to document dance (e.g. photography, video, writing, drawing, and computer programs).	207 Use technology or software to record a dance or phrase.	307 Use technology to record, reflect and revise improvisational structures, dance choreography and performance.	407 Incorporate technology to create and influence choreography and performance (e.g. animation software).
<b>PO 8 Technology</b>	108 Use technology as a motivator for improvisation or choreography.	208 Use technology or the internet to share choreography and discussion between two different schools/groups.	308 Use technology and the internet to communicate with a specialist in choreography or improvisation.	408 Use the internet to research a choreographer and identify <b>movement signature</b> .

# Dance

## Strand 1: Create

### Concept #5: Performance Values

**Concept Definition:** Identify, demonstrate and analyze the performance values inherent in dance.

<i>Concept 5: Performance Values</i>	<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
<b>PO 1 Focus and Concentration</b>	101 Identify and demonstrate concentration and focus in dance.	201 Maintain consistent concentration and focus while moving or holding a fixed position.	301 Apply concentration and focus to enhance performance.	401 Analyze the use and effectiveness of concentration and focus by dance professionals.
<b>PO 2 Kinesthetic and Spatial Awareness</b>	102 Discuss and explore the concept of personal and general space.	202 Demonstrate appropriate <b>kinesthetic awareness</b> while performing alone or with a group.	302 Apply <b>kinesthetic awareness</b> to evaluate and modify dance technique and performance.	402 Analyze the use of <b>kinesthetic awareness</b> in varied performance venues.
<b>PO 3 Performance Qualities</b>	103 Identify and perform dance with performance qualities of focus, performance energy and facial expression.	203 Identify and perform dance with projection and overall expression.	303 Identify and perform dance with musicality, spatial intent and focal intent.	403 Demonstrate aesthetic qualities of fluidity in movement, transitions, rhythmic acuity and expressivity.

## Dance Strand 1: Create

### Concept #6: Production Design

**Concept Definition:** Identify, demonstrate, analyze and apply the elements of theatrical production as they relate to dance.

## Discipline: Dance

## Strand : Create

<i>Concept 6: Production Design</i>	<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
<b>PO 1</b> <b>Production terms, crew, elements</b>	101 Define <b>production terminology</b> and appropriate performance etiquette.	201 Identify the roles of the production <b>crew members</b> .	301 Demonstrate knowledge and application of the use of production elements to enhance choreography (e.g. costumes, lighting, scenery, props).	401 Choose an element of production to analyze and apply (e.g. costumes, lighting, scenery, props).
<b>PO 2</b> <b>Marketing and budget</b>	102 Identify marketing tools and sequence for a dance production.	202 Identify and analyze components, sources and steps in budgeting for a dance concert.	302 Create a marketing plan and production budget for a dance performance.	402 Analyze an actual marketing plan and final budget report from a dance production in relationship to proposed plan.

<i>Concept 6: Production Design</i>	<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
<b>PO 3 Technology</b>	103 Identify the ways that technology can be used in production.	203 Observe and discuss the ways to use technology in design and production of a theatrical performance.	303 Identify and apply technology to produce a performance.	403 Use computer software to design and execute a specific element of dance performance (e.g. lighting, sound, choreography).

## Discipline: DANCE

<b>Strand #: 2</b> <b>Strand Name:</b> <b>RELATE</b>	<p>Concept Name and Definitions</p>	
<b>Strand Definition:</b> Students understand how the human experience influences and is influenced by dance, and apply dance to understand ideas across disciplines.	<p>Concept 1.    Relating Dance Forms and History</p> <p>Concept 2.    Relating Dance with Social and Cultural Influences</p> <p>Concept 3.    Relating Dance and Literacy</p> <p>Concept 4.    Relating Dance with other Disciplines</p> <p>Concept 5.    Relating Dance and Music</p>	<p>Identify, demonstrate and analyze the origins, history and continuing evolution of various dance forms.</p> <p>Identify, demonstrate and analyze the reciprocal relationships between dance and society.</p> <p>Relate and transfer meanings, ideas, and experiences between dance and literacy.</p> <p>Relate and transfer meanings, ideas, experiences between dance and other disciplines.</p> <p>Identify, demonstrate and analyze the relationship between the elements of music and dance.</p>



## Dance Strand 2: Relate

### Concept #1: Relating Dance Forms/History

**Concept Definition:** Identify, demonstrate and analyze the origins, history and continuing evolution of various dance forms.

<i>Concept 1: Dance Forms/History</i>	<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
<b>PO 1 History and Development of Dance Forms</b>	101 Identify the origins of various dance forms and the individuals who helped develop them (e.g. ballet, modern, jazz, tap, hip-hop).	201 Demonstrate knowledge of the historical development and continued evolution of the various dance forms.	301 Examine and identify the influence historical events have on the development of dance forms.	401 Analyze how historical influences affect current dance trends.
<b>PO 2 Technique and Theory of Various Dance Forms</b>	102 Identify and discuss the theoretical and technical differences of the various dance forms.	202 Discuss and demonstrate how historical influences affect the theoretical and technical differences of various dance forms.	302 Analyze and demonstrate the theoretical and technical differences within each of the various dance forms. (e.g. Russian Ballet vs. French, Graham vs. Cunningham, African Jazz vs. Theatrical).	402 Compare and contrast the theoretical and technical differences between two specific dance forms.

<i>Concept 1: Dance Forms/History</i>	<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
<b>PO 3 Technology</b>	103 Identify and discuss the ways in which technology is used in dance.	203 Describe the historical evolution of the use of technology in dance.	303 Analyze and demonstrate how historical events have influenced the use of technology in dance.	403 Research current advancements in the use of technology in dance.

## Dance Strand 2: Relate

### Concept #2: Relating Dance with Social and Cultural Influences

**Concept Definition:** Identify, demonstrate and analyze the reciprocal relationships between dance and society.

## Discipline: Dance

## Strand : Relate

<i>Concept 2: Social and Cultural Influences</i>	<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
<b>PO 1 Cultural Dances</b>	101 Identify, practice, perform, and respond to dances from a variety of cultures, heritages and environments.	201 Perform dances from a variety of cultures. Compare the styles and movements of the different dances in relation to the elements of dance.	301 Perform dances from a variety of cultures. Compare and analyze the meaning of the movements.	401 Research and create a movement phrase/dance that is influenced by social/cultural dance styles.
<b>PO 2 Meaning of Cultural Dances</b>	102 Identify the meaning, purpose and the roles people play in various <b>social/cultural</b> and <b>folk</b> dances.	202 Compare and contrast the meaning, purpose and roles people play in various <b>social/cultural</b> and <b>folk</b> dances.	302 Describe how dances from a variety of cultures reflect the values and beliefs of the culture.	402 Analyze how the issues of heritage, gender, religion, social/economic class, age and/or disability can be or have been expressed through dance.

<i>Concept 2: Social and Cultural Influences</i>	<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
<b>PO 3 Contemporary Cultural Dances</b>	103 Identify current dance styles in society and/or various cultures ( <u>see social/cultural dances</u> ).	203 Identify and analyze the influence of pop culture on social dance (e.g. various decades).	303 Create a dance that is influenced by your reflection on personal and/or social experiences.	403 Explain and conclude the influence that social and cultural dances have made on choreographic choices.

## Dance Strand 2: Relate

### Concept #3: Relating Dance and Literacy

**Concept Definition:** Relate and transfer meanings, ideas, and experiences between dance and literacy.

<i>Concept 3: Dance and Literacy</i>	<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
<b>PO 1</b> <b>Using text to create movement</b>	101 Use movement to express images, ideas, situations, and feelings from text (e.g. books, poetry, original writing, articles).	201 Create a thematic movement phrase to express images, ideas, situations, and feelings found in text.	301 Create a dance work with a beginning, development of an idea, and an end that expresses images, ideas, situations, and feelings from text.	401 Create a dance work with a beginning, development of an idea, and an end that expresses images, ideas, situations, emotions and the style of writing in a literary work or original script about a topic of personal meaning or social concern.
<b>PO 2</b> <b>Using text to describe and understand movement</b>	102 Use words to express images, ideas and feelings that are danced.	202 Apply descriptive language (similes and metaphors) and dance terminology to express images, ideas and feelings that are danced.	302 Apply descriptive language (similes and metaphors) and dance terminology to find meaning in the images, ideas and feelings that are danced.	402 Describe images and ideas evoked by dance movements in words using dance terminology and compare the choreography and structure of the dance to the ideas, situations, and feelings being communicated by the movement.

## Dance Strand 2: Relate

### Concept #4: Relating Dance with other Disciplines

**Concept Definition:** Relate and transfer meanings, ideas, and experiences between dance and other disciplines.

<i>Concept 4: Dance and other disciplines</i>	<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
<b>PO 1</b> <b>Using movement with other disciplines</b>	101 Use movement to express ideas, concepts, feelings and images (e.g. numbers, patterns, symbols, sounds, textures, animals) found in other disciplines.	201 Create a thematic movement phrase to express ideas, concepts and images (e.g. numbers, patterns, sounds, textures, animals) found in other disciplines.	301 Create a dance work with a beginning, development of an idea, and an end that expresses ideas, concepts and images found in other disciplines.	401 Create a dance work with a beginning, development of an idea, and an end that expresses ideas, concepts and images derived from a personal experience in another discipline.
<b>PO 2</b> Integrating dance and other art forms	102 Respond to movement through a different art medium (e.g. draw a picture, write a poem, sing a song).	202 Relate the elements used in dance to the elements of other art forms.	302 Integrate other art forms into choreography (music, visual images, dramatic themes).	402 Collaborate with other artists, from different disciplines (e.g. musicians, sculptors, actors) to create a dance work.

<i>Concept 4: Dance and other disciplines</i>	<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
<b>PO 3 Careers</b>	103 Identify possible career opportunities in dance.	203 List the skills learned through dance and how they relate to other career fields (e.g. problem solving, discipline, collaboration, anatomy).	303 Research and present a career in the dance field.	403 Intern with a dance professional and reflect upon and evaluate your experience.

## Dance Strand 2: Relate

### Concept #5: Relating Dance and Music

**Concept Definition:** Identify, demonstrate and analyze the relationship between the elements of music and dance.

<i>Concept 5: Dance and Music</i>	<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
<b>PO 1 Elements of music</b>	101 Identify and explore (e.g. discussion, body percussion, locomotors, other body movements) the tempo and meter of various music examples.	201 Identify and explore (e.g. discussion, body percussion, locomotors, other body movements). rhythmic structure of various music examples.	301 Demonstrate musical pulse, structure and phrasing through movement.	401 Perform a dance to a given piece of music, and then perform the same dance to another piece of music. Analyze the effects the new piece of music has on the movement, feeling, or performance of the dance.
<b>PO 2 Rhythmic Patterns/Variations</b>	102 Explore and respond physically to the ways in which movement can be used to mirror and/or contrast sounds, rhythms, and tempos.	202 Demonstrate the ability to alter the tempo, rhythm and/or meter of a movement phrase.	302 Create a dance phrase which mirrors and/or contrasts a given piece of music.	402 Analyze the use of rhythmic phrasing in a popular song and apply in the design of an original dance phrase.



<i>Concept 5: Dance and Music</i>	<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
<b>PO 3 Technology</b>	103 Explore the technology available for creating sound for dance.	203 Using current technology create a sound-score for dance.	303 Identify ways that technology can be used to compose or edit music for dance.	403 Demonstrate and apply knowledge of music-editing software.

## **Discipline: DANCE**

<b>Strand #: 3</b> <b>Strand Name:</b> <b>EVALUATE</b>	<b>Concept Name and Definitions</b>	
<b>Strand Definition:</b> <b>Students describe, analyze, evaluate and interpret personal and universal concepts, and the merits of their work and the work of others.</b>	Concept 1.    Understanding Dance	Identify, reflect, analyze and interpret how dance communicates and conveys meaning.
	Concept 2.    Professionalism	Identify, demonstrate and evaluate the appropriate professional behaviors used in dance.

# Dance

## Strand 3: Evaluate

### Concept #1: Understanding Dance

**Concept Definition:** Identify, reflect, analyze, and interpret how dance communicates and conveys meaning.

<i>Concept 1: Understanding Dance</i>	<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
<b>PO 1 Dance Terminology</b>	101 After observing a brief movement study, use dance terminology to identify the movements and/or the <b>elements of dance</b> being used.	201 After observing a dance, using dance terminology, discuss how the <b>elements of dance</b> have been manipulated within the choreography.	301 After observing a dance, discuss the <b>choreographic strategies</b> being used.	401 Analyze the ways that two different choreographers manipulate the elements of movement and <b>choreographic strategies</b> in their choreography.
<b>PO 2 Production Elements</b>	102 After observing a dance, identify the production elements being used (e.g. lighting, sound, costumes, props, scenery).	202 After observing a dance, analyze how the production elements have enhanced the intent of the choreographer.	302 After observing a dance, evaluate the ways in which production elements could have been added or manipulated differently to enhance the intent of the choreographer.	402 Research various choreographers to compare and contrast how the use of production elements influenced their specific style (e.g. Graham, Nikolais, Cunningham, Balanchine).

<i>Concept 1: Understanding Dance (page 2)</i>	<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
<b>PO 3 Communicating Meaning</b>	103 Discuss how movement can be used to communicate main ideas, themes or feelings.	203 Interpret how the <b>elements of dance</b> and <b>choreographic strategies</b> can be used to communicate meaning in dance.	303 Analyze the ways in which the <b>elements of dance</b> and <b>choreographic strategies</b> are used to create meaning in different dance styles.	403 Analyze the ways in which two different choreographers used the <b>elements of dance</b> and <b>choreographic strategies</b> to create meaning in their choreography.
<b>PO 4 Evaluation Criteria</b>	104 Identify the criteria used to evaluate dance performance and technique (e.g. performance values, choreographic principles, elements of movement).	204 Using selected criteria, evaluate its effectiveness in dance choreography or performance.	304 Use evaluation criterion to analyze an entire dance production.	404 Using dance evaluation criteria analyze the choreographers success in communicating meaning and specific intent.
<b>PO 5 Personal Interpretation</b>	105 Identify your personal reaction to a dance through discussion, writing, movement or art making.	205 Explain your reaction to a dance and identify how your personal experiences lead you to your response.	305 Observe a dance and discuss differing interpretations and reactions to that dance.	405 Analyze how differing experiences (community/global) influence how people interpret dance.
<b>PO 6 Technology</b>	106 Use technology to identify and discuss technical training and performance aspects in dance.	206 Use technology over time to understand and analyze individual progress of technique, choreography and performance values.	306 Use technology to research, analyze and evaluate the work of others to inform your understanding of choreography and performance..	406 Use technology to observe, understand and evaluate dance forms and styles.

## Dance Strand 3: Evaluate

### Concept #2: Professionalism

**Concept Definition:** Identify, demonstrate and evaluate appropriate professional behaviors used in dance.

<i>Concept 2: Professionalism</i>	<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
<b>PO 1</b> <b>Classroom, rehearsal and performance behaviors</b>	101 Identify and demonstrate appropriate <b>classroom, rehearsal and performance behaviors</b> (e.g. be attentive and respond appropriately to vocal, musical or observed cues, be on time, dress appropriately, work cooperatively, be respectful to self and others).	201 Contribute to and support a nurturing and safe classroom, rehearsal and performance environment. by modeling appropriate practices.	301 Evaluate the importance of appropriate professional behaviors and their effect on the overall performance.	401

<i>Concept 2: Professionalism</i>	<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
<b>PO 2 Audience Etiquette</b>	102 Identify and demonstrate appropriate <b>audience behavior</b> (e.g. watch attentively, remain quiet, appropriate applause).	202 Demonstrate appropriate <b>audience behavior</b> in all performance situations and respond with relevant and supportive comments.	302 Evaluate your personal experience with <b>audience behavior</b> and its affect on the overall performance.	402
<b>PO 3 Portfolio collection and maintenance</b>	103 At regular intervals, record and discuss movement skills acquired, choreography and performances. Maintain records for future use.	203 At regular intervals, record and discuss movement skills acquired, choreography and performances. Self-assess progress. Maintain records for future use.	303 Review and update portfolio. Analyze progress and challenges and create self-improvement plan. Maintain records for future use.	403 Share and compare portfolios with peers. Using current technology, create a resume and video documentation of best work.

## **DANCE STANDARDS GLOSSARY OF TERMS**

**Alignment:** The relationship of the skeleton to the line of gravity and the base of support. Correct placement of joints for efficient muscular function.

**Asymmetry:** *Irregular design, off balance, uneven*

**Audience behavior:**

- enter and exit between dances during applause
- no calling out performers' names, talking or other disruptive behavior
- turn off all electronic devices
- appropriate applause
- no flash photography

**Axial movement:** *Movement around a center point*

**Bend:** *To fold or hinge*

**Bounce/Bob:** To bound and rebound

**Curl:** To round

**Elevate:** To rise

**Fall:** To descend to the ground

**Hinge:** Moving from a stable point in one piece like a door

**Pull:** To draw toward oneself

**Push:** To move away from oneself

**Reach/Stretch:** To extend limbs to extremes of one's kinesphere

**Rotate:** To revolve around an axis

**Sequential movement:** To move one vertebrae or body part at a time in order

**Shake:** To tremble, quiver, vibrate irregularly

**Spiral:** To rotate three dimensionally

**Swing:** Pendular movement: Collapse, suspend, collapse.

**Tilt:** To tip to one side

**Turn:** To revolve around a center point

**Twist:** To rotate two dimensionally

**Basic body skills:** Skills that every human who is not physically impaired is capable of acquiring

**Agility:** Nimble, ability to change movement quickly

**Balance:** Forces upon the body and its parts are equal.

**Coordination:** Ability to make muscles perform together

**Endurance:** Ability to maintain performance over an extended period of time

**Flexibility:** Pliable, able to move joints easily

**Strength:** Ability to apply and resist force

**Breath Support** – Using breath as a support to dance movement.

**Center of Gravity (Center of weight, center):** Part of the body that is most involved with shifts of weight and necessary for producing changes of quality in the body.

**Choreographic Forms:**

**Sequential forms:** Phrases are arranged one after the other

**Rondo (ABACAD...):** A continuation of the three-part form to explore many phrases or ideas.

***Theme and Variation:*** A structure that allows the phrase to be developed by manipulating the elements of dance.

**Two-part (AB):** Two contrasting phrases are explored and developed.

**Three-part (ABA):** Two contrasting phrases are explored and developed and there is a return to the first phrase.

**Free sequential form (ABB, ABCA, ACDAD):** Contrasting phrases are explored and developed.

**Contrapuntal forms:** Phrases are arranged in contrast to each other

**Ground Bass:** A short movement phrase that is not fully developed and is repeated over and over again in contrast to a solo or duet.

**Round or Canon:** Form that has two or more dancers repeat the same phrase at delayed intervals as a means of counterpoint.

**Fugue:** Original theme plays “tag” with itself, appearing and reappearing. The theme may be inverted, reversed, augmented, diminished

**Pre-Classic Dance Forms:** Forms derived from 15<sup>th</sup> and 16<sup>th</sup> Century dances

**Pavane:** Proud theme, usually ABA in 4/4 time

**Galliard:** Lively, strong, vigorous in 6/8 time

**Allemande:** Sentimentality and grace, a couple’s dance with hands joined

**Courante:** Fickleness unstable, running steps with shifting accents in 2/4 or 6/8 times

**Sarabande:** Like Pavane in quality. ABA in 3/4 time



**Gigue:** Carelessness, excitement, a fast triple meter 3/8, 6/8, 9/8. or 12/8

**Classic Forms:** Forms derived from dances of the classic period

**Minuet:** Slow, graceful, polished in 3/4 time

**Gavotte:** Lively flirtatious. Starts with up-beat and is in 3/4 time

**Twentieth Century Forms:**

**Chance:** Movement material is created and or arranged by the roll of the dice or drawing from a hat. Etc.

**Narrative:** A dance which is structured around the telling of a story

**Collage:** Pieces of movement that seem unrelated that come together to form a dance, which may seem absurd or surrealistic.

**Expressionism:** Projecting an image which is the choreographers own reaction to reality

**Impressionism:** Projecting an image as if seen through a cloud or a mist

**Choreographic Devices - Strategies for altering movement within a phrase:**

**Augmentation:** Act of enlarging or increasing size, degree, amount etc.

**Diminution:** Act of reducing the intensity, volume or force of a movement

**Inversion:** Doing the movement upside down

**Repetition:** Doing the movement again

**Retrograde:** Doing the movement in a backward order

**Reverse:** Doing the movement backwards

**Sequence:** Changing the order of movements in a phrase

**Transference:** Doing a movement on the left side that was originally done on the right side and vice versa.

**Choreographic Principles:**

**Contrast:** Movement or phrase that is strikingly different

**Group Relationships (mass):** Movement in relationship to other figures or groups in space

**Unison:** Movement of individuals or groups at the same time

**Opposition:** Movement of individuals or groups that work against each other

**Succession:** Use of individuals or groups one after another

**Use of Coherence:** Harmony in parts of space

**Symmetry and Balance:** Equal arrangement of line, design, objects weight, floor pattern

**Emphasis and proportion:** Arranged so essential ideas are given intensity by means of contrast, variety, stress. Parts are brought out due to their relative importance

**Unity and harmony:** All parts of the whole have some common relationship

**Variety:** Avoiding sameness throughout the phrase or dance

**Choreographic Processes:** Structuring movement to convey an idea to an audience. The process usually involves exploring possibilities, collecting ideas and materials to inform improvisation, recording improvised movement material, choosing and developing movement material, reworking and structuring movement material, rehearsing and refining choreography, and finally performing choreography.

**Choreographic Structures:** Forms that help a choreographer develop movement phrases into a complete dance composition, and that are used as part of the choreographic process.

**Classroom, Rehearsal and Performance Behaviors –**

**Classroom–**

- attend all classes regularly and on time
- be prepared for all classes
- be attentive and respond appropriately to vocal, musical or observed cues
- Work cooperatively and respectfully of self and others

**Performance/rehearsal –**

- punctuality at all performances
- refrain from arriving in costume or make-up
- stay in character while on stage
- avoid distracting behaviors on stage, off stage and in the dressing room
- remove all accessories that might distract from the performance (jewelry, nail polish, shiny hair accessories...)
- choose appropriate undergarments that will not be visible

**Connectivity:** Interrelationship between all body parts.

**Contraction:** Shortening of a muscle.

**Crew Members:** *Individuals working to produce costumes, sets, lights or other production needs.*

**Dance Composition** (choreography): Describes a developed dance that has been created with specific intent.

**Dance Study:** a short dance composition created to solve a specific movement problem.

**Dynamic Alignment:** Maintaining proper skeletal alignment while stationary and in motion.

**Effort Principles (Laban):**

**Flow Effort** – the continuity of movement - bound flow/free flow

**Weight Effort** – attitudes toward using the weight of your body – strong/light

**Time Effort** – inner attitude toward time – sudden/sustained

**Space Effort** – attention toward the use of space – direct/indirect

### ***Elements of Dance: Time, Space and Energy***

**Time:** Continuum through which movement occupies various durations

**Space:** Area through which body moves

**Energy:** Amount of tension and relaxation used to move.

### **Elements of Time**

**Accent:** Emphasis or stress

**Duple time:** Time separated into multiples of two.

**Duration:** How long or how short a movement is

**Intensity:** Relative force or feeling

**Measure:** Unit of time

**Meter:** Measure of time. Underlying pulse

**Phrase:** Well developed musical idea

**Pulse:** Underlying beat

**Rhythm:** Combination of long and short beats

**Stillness:** Lack of movement

**Syncopation:** The interruption of the beat

**Tempo:** Speed at which movement is performed

**Time Signature:** Defines the use of time

**Triple time:** Time separated into multiples of three.

### **Elements of Space**

**Direction:** Line of movement through space

**Direct:** Straight, forward, backward, sideward, diagonal

**Indirect:** Meandering, Arcing, Circular

**Floor pattern:** Pathway thorough space. Straight, circular, spiral, designs

**Focus:** Where attention is aimed. Eyes, body parts.

**Level:** Height in relation to “place”

**High:** Releve or airwork

**Middle:** Standing

**Low:** Kneeling, Sitting, Lying

**Negative:** Space left between/among the shape(s). The donut hole.

**Peripheral:** Space that is defined at the extremities of the body.

**Range:** The amount of space a movement moves through (small to large, large to small)

**Shape (Positive space):** Abstract or literal, object in environment, symmetrical or asymmetrical

**Size:** How large or small

**Voluminous:** Space that is enclosed and contained by the body.

### **Elements of Energy**

**Dynamics:** Shadings in the amount of energy, intensity or power, subtle variations in the treatment of movement contrasts

**Effort Principles:** *See Effort Principles*

**Qualities of Movement:** *See Qualities of Movement*

**Tension/relaxation:** Relative degree of energy expenditure or release of energy

**Folk Dance:** A dance associated with a country or nation deriving over time from dances passed down through generations. Often part of traditional celebrations.

**Fundamental movement patterns:** Basic human movement experience

**Breath:** Movement that occurs when body is still and breath is focus

**Head/tail:** Shortening or lengthening the distance between the head and the tailbone

**Core/distal:** Movement from the center of the body to the periphery or vice versa

**Body half:** Moving one half of the body at a time (Right/left, upper/lower)

**Cross /lateral:** Movement that occurs across the body from one distal extreme to the other (right foot to left hand)

**Improvisation:** On-the-spot movement discovery.

**Improvisational Strategies:** Techniques for enticing and engaging dancers in new movement experiences

**Asymmetry/symmetry:** Balance/unbalance in design

**Mirroring/opposites:** Copying the movement of a partner you are facing; doing the opposite of a partner you are facing.

**Shadowing:** Copying the movement of one who is in front of you

**Leading/following:** Initiating movement for others to follow/copying movement initiated by another person

**Meeting/parting:** Moving toward/away from another dancer

**Sensory Awareness:** Touch, smell, hearing, kinesthesia, sight or taste used as a means of inspiration for dance

**Music motivation:** Melody, rhythm, musical structure used as a motivation for dance

**Text interpretation:** Using the written word as a means of inspiration for dance

**Movement Variations:** Changing movement material based on the elements of dance

**Improvisational Structures:** Guidelines, prompts, directives given to students in order to elicit spontaneous movement responses.

**Initiation:** Where the movement begins.

**Injury Prevention:** Learning and applying proper techniques to protect the muscles and bones

**Kinesthetic Awareness** – Knowing what your body is performing (movement, alignment, energy...) without having to see yourself (in the mirror, video...)

**Locomotor movement:** Movement that travels through space

**Even locomotor movement:** Weight transfer is done in equal amount of time

**Walk:** Transference of weight from one foot to the other and one foot or the other remains in contact with the floor during the transfer

**Run:** Transfer of weight from one foot to the other and both feet leave the ground during the transfer.

**Leap:** Elongated run

**Jump:** Transfer of weight from two feet to two feet, from two feet to one foot, or from one foot to two feet.

**Hop:** Transfer of weight from one foot to the same foot.

**Uneven locomotor movement:** Weight transfer is unequal in time. Combination of even locomotor movement.

**Skip:** Step hop, step hop

**Slide:** Step together step

**Gallop:** Step leap step

**Motif:** Movement or movements that appear throughout the dance that is (are) seen as characteristic of the piece.

**Movement signature:** Movement material and style with which a specific choreographer is identified.

**Phrase:** A well-developed movement idea that has a beginning and an end.

**Points of Focus:** Concentration on fixed or moving point in space: Directing of movement or gaze to indicate a specific point or object in space

**Inner/outer:** Focus is internal (Introspective) or external

**Near/far:** Focus is near the body or distant from the body

**Single/multi:** One point of focus or many

***Production Terminology:*** *Vocabulary associated with the process of preparing dance for presentation*

#### **Production Personnel**

**Artistic Director:** Sets program order, makes decisions for all details of concert

**Stage Manager:** Runs show

**Assistant Stage Manager:** Assists Stage Manager

**Choreographer:** Person(s) who constructs dance

**Technical Director:** Runs technical crews

**Lighting Technician:** Programs and runs light board

**Sound Technician:** Runs sound board

**Flyman:** Operates line sets

**Running crew:** Move scenery and perform other backstage tasks.

#### **Production Process**

**Cue-to-cue:** Rehearsal where all light and sound cues are set and dances are not rehearsed. This can be done with all necessary production personnel on paper without dancers.

**Cue setting:** Rehearsal where all light and sound cues are finalized. May be done in place of cue-to-cue or after paper cue-to-cue. Best if cues are in the boards before the rehearsal starts.

**Technical rehearsal:** Rehearsals on stage involving lights and sound

**Dress Parade:** Time in rehearsal process to evaluate all costumes prior to dress rehearsal  
**Dress rehearsal:** Last rehearsals before performance done in full costume, make-up, and hair  
**Strike:** To remove equipment or to take down a show and return stage to original

#### Stage Area

**Apron:** Downstage of proscenium  
**Crossover:** Area that permits performers to move from one side of stage to the other out of sight of the audience.  
**Cyclorama (cyc):** Backdrop used to enhance lighting projections.  
**Downstage (DS):** Half of stage closest to audience  
**House:** Place where audience sits  
**Leg:** Side border of stage  
**Line sets:** Weighted system that flies battens in and out  
**Off stage:** Area not in view of audience  
**Orchestra pit:** Sunken area below apron where members of orchestra sit  
**Main curtain (Drape):** Drape that closes and opens at proscenium  
**Proscenium:** Archway that separates stage and house  
**Scrim:** Transparent mesh curtain usually hung downstage  
**Stage:** Area in view of audience for performance  
**Stage left (SL):** Area onstage to left of center as dancer faces audience.  
**Stage right (SR):** Area onstage to right of center as dancer faces audience.  
**Spike mark:** Mark pertinent areas of stage for props or dancer placement  
**Traveler:** Curtain that opens and closes mid or upstage  
**Upstage (US):** Area of stage farthest from the audience  
**Wing:** Space between legs, entrances and exits

#### Lighting

**Batten:** The pipes that hang above the stage that are used to hang lights, curtains and scenery  
**Black out:** Quick lights out  
**Booms:** Pipes hung in house on side walls for lighting  
**Cat walk:** Area for lighting stage over house  
**Electrics:** Battens for lighting overhead  
**Fade out (all):** Slow dimming of light  
**Follow spot:** Special lighting instrument that can be moved to follow performer movement on stage  
**Gel:** Thin colored plastic sheet used as color medium for lighting instrument  
**Special:** A pool of light that defines a specific area onstage.  
**Strip lights:** Light bar that projects various colors of lights onto cyc or other area of stage  
**Trees:** Stand alone pipes that hold lighting onstage

### ***Qualities of Movement***

**Collapse:** A total release of energy

**Percussive:** Sharp bursts of energy

**Suspend:** Continuous release of energy with a feeling of being held

**Sustain:** Even release of energy that stays constant, constant flow of energy

**Swing:** Pendular, Combination of suspend-collapse-suspend energy

**Vibratory:** Very, very quick sharp bursts of energy

**Social Dances:** Dance that is participatory in nature, which is done for relaxation, entertainment, and/or interaction among people. Social dances may be folk dances, ballroom dances or contemporary dances. The key is that one of the main purposes is to promote interaction among people.

**Somatic practices:** Activities that help develop an individual's ability to sense the processes working within. Some examples are: Alexander Technique, Feldenkrais Method, and Pilates.

**Symmetry:** *Both halves the same. Balanced*

**Tableau:** Creating a still picture with the human body.

**Theme:** A sequence of movements that is recognizable and is indicative of the dance.

**Transition:** Connections between one movement to the next.

**Weight:** The element of one's body mass that affects movement.

**Center of Gravity (Center of weight, center):** Part of the body that is most involved with shifts of weight and necessary for producing changes of quality in the body.

**Center of Levity:** Sternum. Activation of which promote lightness in the body

**Shift of weight:** Used to describe body weight when it changes place or support

**Counter weight:** Weight used to offset equal and opposing weight

# MUSIC

## Introduction

Music is a subject with its own unique skills and knowledge, a respected repertoire of quality literature, an advanced system of notation and literacy, and a challenging form of cognition. Scientifically, music is an auditory symbol system that the brain conceives as spatial-temporal reasoning. The brain organizes the elements of pitch, rhythm, timbre and harmony in neurological pathways that cannot be replicated in any other manner. Historically, musical expression is an innate human activity that bridges cultures and time.

In the study of music, students create meaning and expression through the use of listening, composing and improvisational skills. Students attain skill in choral and instrumental performance, as well as critical thinking and self-assessment. Understanding of musical elements and how people in different places and at different times have manipulated them is important in learning how meaning is derived from sound.

Broad experience in music is necessary if students are to make informed musical judgments. To meet the standards in this framework, students must learn vocabularies and concepts associated with various types of work in music. By understanding the contribution music makes to culture and history, students are better prepared to live and work in multicultural settings. The adult life of every student is enriched by the skills, knowledge and dispositions acquired through the study of music.

## Music Standards Organization

Arizona's music standards are organized into two distinct sections:

- General Music K-8
- Performing Ensembles

The standards do not subscribe to any specific teaching methodology.

General Music, grades K-8, are grade level articulated standards. The performance objectives listed build one upon the other, and cascade upward in terms of difficulty of skill and technique. The General Music standards are written with the assumption that a class meets for a total of 90 minutes per week.

The Performing Ensembles standards are skill level articulated standards, from beginning to distinction. Performing Ensembles are the typical vehicle, whether a mariachi group or a show choir, by which students perform music in the upper grades. Arizona's schools offer a variety of options and scheduling of performing ensembles; hence the use of skill level articulation. Students do not



move to the next level of music proficiency until performance objectives have been mastered. Students begin their performing ensemble music careers at various grade levels. Mastery of the performance objectives will vary according to the design of the performing music program, student age and number of instructional minutes per week. This document attempts to describe a program that meets daily.

The Performing Ensemble standards are divided into Choir (Vocal), Band (Wind and percussion) and String/Orchestra groupings for Strand 1: Create based on the specific skills and techniques needed in relation to the instrumentation in the ensemble.

Guitar, keyboard classes, and any other non-traditional ensembles will utilize relevant standards taken from the General Music and Performing Ensembles standards.

Students may be classified as Beginning, Intermediate, or Advanced within the same grade level, class, and/or performing ensemble.

### **Standards Organization: Concepts**

The Concepts which serve as the “chapter headings” for music’s three strands of Create, Relate and Evaluate are based on the National Standards for Music Education:

The strands/concepts are not intended to imply a developmental order.

Words in BOLD are defined in the glossary.

Italicized text is a continuation from a previous grade level.

	<b>Strand 1 – Create</b>	<b>Strand 2 – Relate</b>	<b>Strand 3 - Evaluate</b>
<b>Concept #1</b>	<b>Singing alone &amp; with others music from different genres and diverse cultures.</b>	<b>Understanding the relationships among music, the arts and other disciplines outside the arts</b>	<b>Listening to analyzing and describing music</b>
<b>Concept #2</b>	<b>Playing instruments alone and with others, music from different genres and diverse cultures</b>	<b>Understanding music in relation to history and culture</b>	<b>Evaluating music and music performances</b>
<b>Concept #3</b>	<b>Improvising rhythms, melodies, variations and accompaniments</b>	<b>Understanding music in relation to self and universal themes</b>	
<b>Concept #4</b>	<b>Composing and arranging music</b>		
<b>Concept #5</b>	<b>Reading and notating music</b>		

# General Music Standards Grades K-8

## Strand 1: Create

### Concept 1: Singing, alone and with others, music from various genres and diverse cultures.

Students will demonstrate proficiency by:

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
PO 1. exhibiting singing and speaking voices.	PO 1. singing on <b>pitch</b> loud/soft, fast/slow, high/low.	PO 1. singing an <b>ostinato</b> on <b>pitch</b> with an appropriate tone quality.	PO. 1. singing <b>rounds</b> on <b>pitch</b> with an appropriate tone quality.	PO 1. singing <b>partner songs</b> on <b>pitch</b> with an appropriate tone quality.	PO 1 singing songs with <b>descants</b> on <b>pitch</b> with an appropriate tone quality, <b>diction</b> and posture.	PO 1. singing expressively on <b>pitch</b> with an appropriate tone quality, <b>diction</b> , posture, <b>dynamics</b> , phrasing, interpretation, and <b>tempo</b> .	PO 1. singing with technical and stylistic accuracy (e.g., vocal production, posture).	PO 1. <i>singing with technical and stylistic accuracy (e.g., vocal production, posture).</i>
PO 2. echoing spoken <b>rhythmic</b> patterns.	PO 2. following a steady <b>beat</b> while singing.	PO 2. performing a steady beat while singing	PO 2. singing rhythmic patterns with words.	PO 2. singing unaccompanied with correct timing and intonation.			PO2. singing music written in two parts.	PO 2. <i>singing music written in two parts.</i>
PO 3. singing music from memory.	PO 3. echo singing using syllable names.	PO 3. singing using syllable names.	PO 3. reading and singing using syllable names.	PO 3. reading and singing using pitch names.	PO 3. singing short songs from written <b>notation</b> .	PO 3. <i>singing songs from written notation.</i>	PO 3. singing written <b>notation</b> using letters, numbers, and/or syllables.	PO3. <i>singing written notation using letters, numbers, and/or syllables.</i>

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
	PO 4. responding properly to basic conducting <b>cues</b> . (e.g., start/stop).	<i>PO 4. responding properly to basic conducting <b>cues</b>. (e.g., start/stop).</i>	<i>PO 4. responding properly to basic conducting <b>cues</b>. (e.g., start/stop).</i>	PO 4. responding properly to formal conducting <b>cues</b> . (e.g., 3/4, 4/4).	PO 4. responding expressively to conducting <b>cues</b> (e.g., <b><u>legato</u></b> , <b>dynamics</b> ).	<i>PO 4. responding expressively to conducting <b>cues</b> (e.g., <b><u>legato</u></b>, <b>dynamics</b>).</i>	<i>PO 4. responding expressively to conducting <b>cues</b> (e.g., <b><u>legato</u></b>, <b>dynamics</b>).</i>	<i>PO 4. responding expressively to conducting <b>cues</b> (e.g., <b><u>legato</u></b>, <b>dynamics</b>).</i>

## Strand 1: Create

### Concept 2: Playing instruments, alone and with others, music from various genres and diverse cultures.

Students will demonstrate proficiency by:

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
PO 1. maintaining a steady <b>beat</b> .	PO 1. maintaining a steady <b>beat</b> with a partner.	PO 1. maintaining a steady <b>beat</b> in a group.	PO 1 playing music from memory.			PO 1. playing expressively with appropriate <b>dynamics</b> , phrasing, interpretation, <b>articulation</b> and <b>tempo</b> .	PO 1. playing expressively on the instruments of the <b>genre</b> and culture explored.	PO 1. <i>playing expressively on the instruments of the <b>genre</b> and culture explored.</i>
	PO 2. playing sounds that are loud/soft, fast/slow, high/low.	PO 2. playing short <b>melodic</b> patterns that are loud/soft, fast/slow.	PO 2. playing a simple <b><u>ostinato</u></b> <b>accompaniment</b> using <b>dynamics</b> .	PO 2. playing a short <b>melody</b> using appropriate <b>dynamics</b> .	PO 2. playing simple independent instrumental parts while other students sing or play contrasting parts.	PO 2. playing by <b><u>rote</u></b> <b>rhythmic</b> patterns using sixteenth notes and <b>syncopation</b> in 2/4, 3/4, and 4/4 <b>time signatures</b> .		

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
PO 3. echoing <b>rhythm</b> patterns.		PO 3. playing with correct <b>rhythmic</b> duration quarter notes, eighth notes and quarter rests.	PO 3. playing with correct <b>rhythmic</b> duration half notes, whole notes and corresponding rests.	PO 3. playing with correct <b>rhythmic</b> duration dotted half notes and dotted quarters.	PO 3. playing short songs from written <b>notation</b> .			
	PO 4. responding properly to basic conducting <b>cues</b> . (e.g., stop/start).	<i>PO 4. responding properly to basic conducting <b>cues</b>. (e.g., stop/start).</i>	<i>PO 4. responding properly to basic conducting <b>cues</b>. (e.g., stop/start).</i>	PO 4. responding properly to formal conducting <b>cues</b> . (e.g., 3/4, 4/4).	PO 4. responding expressively to conducting <b>cues</b> (e.g., <b>legato</b> , <b><u>dynamics</u></b> ).	PO 4. playing with technical accuracy (e.g., posture, tone quality, breath control, mallet technique).	PO 4. <i>playing with technical accuracy (e.g., posture, tone quality, breath control, mallet technique).</i>	PO 4 <i>playing with technical accuracy (e.g., posture, tone quality, breath control, mallet technique).</i>

## Strand 1: Create

### **Concept 3: Improvising rhythms, melodies, variations, and accompaniments**

(Teachers and students may choose from a variety of sound sources e.g., body percussion, found objects, non-pitched instruments, pitched instruments, computer generated sound sources.)

Students will demonstrate proficiency by:

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
PO 1 <b>improvising</b> an answer to a teacher- performed statement (to a steady <b>beat</b> )	PO 1. <b>improvising</b> <i>an answer to a teacher- performed statement (to a steady <b>beat</b>)</i>	PO 1. <b>improvising</b> simple <b>rhythmic accompaniments</b> .	PO 1. <b>improvising</b> simple <b>melodic phrases</b> .	PO 1. singing and/or playing short improvised melodies for a specified time frame.	PO 1. <b>improvising</b> a <b>melody</b> based on a given <b>tonality</b> .	PO 1. playing an improvised <b>accompaniment</b> using <b>tonic</b> and <b>dominant chords</b> .	PO 1. <b>improvising</b> a harmonic <b>accompaniment</b> using <b>tonic</b> , <b>dominant</b> , and <b>subdominant chords</b> .	PO 1. singing and/or playing short improvised melodies in a consistent style and <b>meter</b> .

# Strand 1: Create

## Concept 4: Composing and arranging music.

Students will demonstrate proficiency by:

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
	PO 1. composing and notating short pieces using non- standard musical <b>notation.</b>	PO 1. creating music to accompany or tell a story.	PO 1. creating a short song within specified guidelines choosing from a variety of sound sources (e.g., body percussion, found objects, non-pitched instruments, pitched instruments, computer generated sound sources).	PO 1. creating short songs and/or instrumental pieces within specified guidelines choosing from a variety of sound sources (e.g., body percussion, found objects, non-pitched instruments, pitched instruments, computer generated sound sources).	PO 1. composing short pieces using standard musical <b>notation</b> in the treble <b>clef</b> within specified guidelines.	PO 1. composing and notating short pieces using standard musical <b>notation</b> in the treble <b>clef</b> within specified guidelines.	PO 1. creating/ arranging short songs and/or instrumental pieces in the treble <b>clef</b> within specified guidelines using technology.	PO 1. <i>creating/ arranging short songs and/or instrumental pieces in the treble <b>clef</b> within specified guidelines using technology.</i>



# Strand 1: Create

## Concept 5: Reading and notating music.

Students will demonstrate proficiency by:

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
	PO 1. recognizing <b>melodic</b> movement as up and down.	PO 1. recognizing steps, skips and repeated notes in music.						
PO 2. Demonstrate or show distinguishing melodic shape.	PO 2. Identifying quarter and eighth notes and quarter rests (e.g., Ta, Ti Ti).	PO 2. reading/decoding quarter notes, eighth notes and quarter rests.	PO 2. reading/decoding half notes, whole notes and corresponding rests.	PO 2. reading/decoding dotted half notes and dotted quarter notes.	PO 2. reading/decoding sixteenth notes and sixteenth note patterns and simple <b>syncopation</b> in 2/4, 3/4 and 4/4 time <b>signatures</b> .	PO 2. conducting patterns and <b>cues</b> in duple and triple <b>meter</b> in time to the music.	PO 2. identifying the <b>intervals</b> within a <b>diatonic scale</b> .	PO 2. reading written <b>notation</b> using letters, numbers, and/or syllables.
			PO 3. identifying the letter names for the lines and spaces of the treble <b>clef</b> .	<i>PO 3. identifying the letter names for the lines and spaces of the treble <b>clef</b>.</i>	<i>PO 3. identifying the letter names for the lines and spaces of the treble <b>clef</b>.</i>	PO 3. identifying the letter names for the lines and spaces of bass <b>clef</b> .	<i>PO 3. identifying the letter names for the lines and spaces of bass <b>clef</b>.</i>	<i>PO 3. identifying the letter names for the lines and spaces of bass <b>clef</b>.</i>

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
PO 4. recognizing non-standard musical notation	PO 4. demonstrating melodic line and texture through non- standard musical notation	PO 4. reading and notating non- standard musical <b>notation.</b>	PO 4. reading and notating music using standard musical <b>notation.</b>	<i>PO 4. reading and notating music using standard musical <b>notation.</b></i>	<i>PO 4. reading and notating music using standard musical <b>notation.</b></i>	<i>PO 4. reading and notating music using standard musical <b>notation.</b></i>	PO 4. identifying major and minor <b>scales.</b>	PO 4. identifying major and minor <b>chords.</b>
		PO 5. identifying parts/symbols in a musical <b>score:</b> <ul style="list-style-type: none"> <li>• <u><b>staves</b></u></li> <li>• <u><b>clefs</b></u></li> </ul>	PO 5. identifying parts/symbols in a musical <b>score:</b> <ul style="list-style-type: none"> <li>• <u><b>dynamics</b></u></li> <li>• <u><b>meter</b></u> <u><b>signature</b></u> <u><b>s</b></u></li> </ul>	PO 5. identifying parts/symbols in a musical <b>score:</b> <ul style="list-style-type: none"> <li>• <u><b>accidental</b></u> <u><b>s</b></u></li> <li>• <u><b>phrasing</b></u> <u><b>marks</b></u></li> <li>• <u><b>key</b></u> <u><b>signature</b></u> <u><b>s</b></u></li> </ul>	PO 5. defining terms and symbols used in music <b>notation</b> as identified in previous grade levels.	<i>PO 5. defining terms and symbols used in music <b>notation</b> as identified in previous grade levels.</i>	<i>PO 5. defining terms and symbols used in music <b>notation</b> as identified in previous grade levels.</i>	<i>PO 5. defining terms and symbols used in music <b>notation</b> as identified in previous grade levels.</i>

## Strand 2: Relate

### Concept 1: Understanding the relationships among music, the arts, and other disciplines outside the arts.

Students will demonstrate proficiency by:

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
PO 1. exploring the relationship between music and dance by responding to sounds through movement.	PO 1. using body movement to show variations in <b>rhythm, pitch</b> or <b>tempo</b> .	PO 1. showing musical pulse, pattern and phrasing through movement.	PO 1. performing a dance to a given piece of music that reflects its cultural heritage.	PO 1. identifying the use/function of music from various cultures correlating to grade level social studies curriculum.	PO 1. <i>identifying the use/function of music from various cultures correlating to grade level social studies curriculum.</i>	PO 1. identifying/ describing ways in which the principles and subject matter of other disciplines are related to music (e.g., science, math, history).	PO 1. explaining the connection between music and other art forms (e.g., balance in visual arts and balance within a performing <b>ensemble</b> ).	PO 1. identifying and explaining how technology and music interface.

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
					PO 2. explaining the nature of sound as vibration.	PO 2. describing the effect an instrument's physical properties will have upon its sound.	PO 2. identifying and explaining the basic concepts behind the science of sound (e.g., sound as vibration, <b><u>acoustics</u></b> , <b><u>resonance</u></b> , <b><u>intervals</u></b> ).	PO 2. identifying and analyzing the ways in which the elements of music (i.e. steady <b>beat</b> , <b>rhythm</b> , <b><u>dynamics</u></b> , <b><u>texture</u></b> , <b>pitch</b> and <b>pitch</b> direction, <b><u>timbre</u></b> , <b><u>form</u></b> , <b><u>tempo</u></b> ) are interrelated with elements of other arts.

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
	PO 3. recognizing <b>composers'</b> motivations for creating music	<i>PO 3. recognizing <b>composers'</b> motivations for creating music</i>	<i>PO 3. recognizing <b>composers'</b> motivations for creating music</i>	PO 3. explaining and applying the relationship between note values and mathematics	<i>PO 3. explaining and applying the relationship between note values and mathematics</i>	PO 3. comparing in two or more arts how the basic elements of each art can be used to express similar events, emotions, scenes, or ideas (e.g., emotions can be expressed with words in poetry, color in visual arts, sound in music, and gestures in dance).	<i>PO 3. comparing in two or more arts how the basic elements of each art can be used to express similar events, emotions, scenes, or ideas (e.g., emotions can be expressed with words in poetry, color in visual arts, sound in music, and gestures in dance).</i>	<i>PO 3. comparing in two or more arts how the basic elements of each art can be used to express similar events, emotions, scenes, or ideas (e.g., emotions can be expressed with words in poetry, color in visual arts, sound in music, and gestures in dance).</i>
PO 4. exploring and analyzing the relationship of music to language arts, visual arts, literature	<i>PO 4. exploring and analyzing the relationship of music to language arts, visual arts, literature</i>	<i>PO 4. exploring and analyzing the relationship of music to language arts, visual arts, literature</i>	<i>PO 4. exploring and analyzing the relationship of music to language arts, visual arts, literature</i>	<i>PO 4. exploring and analyzing the relationship of music to language arts, visual arts, literature</i>	<i>PO 4. exploring and analyzing the relationship of music to language arts, visual arts, literature</i>	<i>PO 4. exploring and analyzing the relationship of music to language arts, visual arts, literature</i>	<i>PO 4. exploring and analyzing the relationship of music to language arts, visual arts, literature</i>	<i>PO 4. exploring and analyzing the relationship of music to language arts, visual arts, literature</i>

## Strand 2: Relate

### Concept 2: Understanding music in relation to history and culture.

Students will demonstrate proficiency by:

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
PO 1. discovering various uses of music in daily experiences (e.g., songs of celebration, seasons).	PO 1. recognizing various uses of music in daily experiences (e.g., game songs, marches, dance music, work songs).	PO 1. classifying various uses of music in daily experiences (e.g., songs of celebration, game songs, marches, T.V. and movie sound tracks, dance music, work songs).	PO 1. identifying music from various <b>genres</b> and diverse cultures.	PO 1. explaining the musical characteristics that make a piece appropriate for a specific event or function.	PO 1. describing the historical context and or influence of music on daily life, culture, politics, etc.	PO 1. describing the characteristics that distinguish one style/period of music from another.	PO 1. identifying the contributions of significant <b>composers</b> , performers and important pieces from major time periods and cultures, past and present.	PO 1. comparing and contrasting the characteristics that distinguish one style/period of music from another various time periods
				PO 2. applying appropriate movements to music from various cultures.	PO 2. describing the cultural context and or influence of music on daily life, culture, politics, etc.	PO 2. comparing and contrasting the influences of music in various cultures.	PO 2. identifying the instrumentation of <b>ensembles</b> from various cultures.	

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
				PO 3. identifying the origins and development of instruments	PO 3. describing the origins and development of instruments		PO 3. identifying the origins and development of written music	PO3. describing the origins and development of written music
			PO 4. identifying different musical careers	PO 4. describing different musical careers.	PO 4. classifying different musical careers.	PO 4. comparing and contrasting different musical careers.	PO 4. analyzing the qualifications for different musical careers.	PO 4. <i>analyzing the qualifications for different musical careers.</i>

## General Music Strand 2: Relate

### Concept 3: Understanding music in relation to self and universal themes.

Students will demonstrate proficiency by:

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
PO 1. describing what a piece of music makes them think of or about.	PO 1. identifying a song or other piece of music that is important to their family.	PO 1. drawing a picture that is inspired by listening to a specific piece of music.	PO 1. writing a story that is inspired by listening to a specific piece of music.	PO 1. describing the roles and impact music plays in their lives and the lives of others.	PO 1 reflecting on and discussing the roles and impact music plays in their lives and the lives of others.	PO 1. explaining personal reactions to musical experiences, and identifying which musical aspects evoke these reactions.	PO 1 describing the various ways that music conveys thought, emotion, and universal themes without the use of words.	PO 1 <i>describing the various ways that music conveys thought, emotion, and universal themes without the use of words.</i>
PO 2. describing why they like their favorite piece of music.	PO 2. explaining music preferences (I like it because...).	<i>PO 2. explaining music preferences (I like it because...).</i>	PO 2. distinguishing music preferences (I like it because...) from music judgments (It is good because...).	PO 2. distinguishing music preferences (I like it because...) from music judgments (It is good because...) from cultural judgments (It is important because...).	<i>PO 2. distinguishing music preferences (I like it because...) from music judgments (It is good because) from cultural judgments (It is important because...).</i>	<i>PO 2. distinguishing music preferences (I like it because...) from music judgments (It is good because) from cultural judgments (It is important because...).</i>	<i>PO 2. distinguishing music preferences (I like it because...) from music judgments (It is good because) from cultural judgments (It is important because...).</i>	<i>PO 2. distinguishing music preferences (I like it because...) from music judgments (It is good because) from cultural judgments (It is important because...).</i>



## Strand 3: Evaluate

### Concept 1: Listening to, analyzing, and describing music.

Students will demonstrate proficiency by:

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
PO 1. identifying singing/ speaking voice.	PO 1. identifying <b>melodic</b> shape/ <b>pitch</b> direction.	PO 1. recognizing that music moves by steps, skips, leaps, and repeats.	PO 1. identifying steps, skips, leaps and repeats within a given piece of music.	PO 1 describing the <b>melodic</b> movement within a given piece.	PO 1. classifying <b>scales</b> as major, minor.	PO 1. classifying <b>chords</b> as major and minor.	PO 1. comparing and contrasting simple music <b>forms</b> (e.g., <b>AB, ABA, rondo, canon</b> , round) when presented in performed and/or recorded music.	PO 1. recognizing <b>chord</b> changes heard.
PO 2. naming classroom instruments.	PO 2. identifying a variety of band, orchestra, and classroom instruments.	PO 2. identifying the sound of a variety of band, orchestra, and classroom instruments.	PO 2. classifying instruments as band, orchestra or classroom.		PO 2. categorizing instruments as Western and non-Western.	PO 2. identifying instruments, Western and non-western, by family (e.g., woodwind, percussion, brass, strings, membrano-phones, idiophones).		PO 2. comparing and contrasting multiple interpretations (e.g., band, orchestra, vocal) of the same piece of music.

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
PO 3. identifying music as fast or slow ( <b>tempo</b> ) and as loud or soft ( <b>dynamics</b> ), high or low ( <b>pitch</b> ).	PO 3. demonstrating various moods heard in music through facial expression, body posture and/or movement.	PO 3. responding to various moods heard in music through facial expression, body posture and/or movement.	PO 3. describing changes in mood while listening to music.	PO 3 identifying musical examples by culture.	PO 3 identifying music examples by <b>genre</b> .	PO 3. classifying musical examples by culture.	PO 3. classifying musical examples by <b>genres</b> .	PO 3. classifying and identifying musical examples by historical periods.
PO 4. identifying sounds as high and low.	PO 4. recognizing patterns (e.g. <b>rhythmic</b> , <b>melodic</b> , dynamic, instrumental, <b>tempo</b> )	PO 4. recognizing <b>AB</b> and <b>ABA forms</b> .	PO 4. describing <b>AB</b> , <b>ABA</b> , and rounds.	PO 4. describing <b>canon</b> and <b>rondo forms</b> .	PO 4. identifying AB, <b>ABA</b> , <b>canon</b> , and round <b>forms</b> when presented in performed and/or recorded music.	PO 4. identifying contrasting <b>meters</b> and note/rest values.	PO 4. analyzing musical elements in <b>aural</b> examples from diverse <b>genres</b> and cultures.	PO 4. identifying and analyzing the ways in which the <b>elements of music</b> are interrelated with elements of other arts.

## Strand 3: Evaluate

### Concept 2: Evaluating music and music performances.

Students will demonstrate proficiency by:

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
PO 1. expressing personal reactions to a music performance through drawings (I like it because...).	PO 1. expressing personal reactions to a music performance through words or drawings (I like it because...).	PO 1. expressing personal reactions to a music performance through words and drawings (I like it because...).	PO 1. discussing/ explaining personal preferences for music (I like it because vs. it is good because...).	PO 1. distinguishing music preferences (I like it because...) from music judgments (It is good because) from cultural judgments (It is important because...)	PO 1. using established criteria (e.g., <b>dynamics</b> , pronunciation) to evaluate performances and <b>compositions</b> .	PO 1. creating and applying established criteria to evaluate performances and <b>compositions</b> .	PO 1. writing a critique of a performance, <b>composition</b> , <b>improvisation</b> , or arrangement based on established criteria.	PO 1. <i>writing a critique of a performance, <b>composition</b>, <b>improvisation</b> , or arrangement based on established criteria.</i>
PO 2. listening attentively while others perform and showing appropriate audience behavior for the context and style of the music performed.	PO 2. <i>listening attentively while others perform and showing appropriate audience behavior for the context and style of the music performed.</i>	PO 2. <i>listening attentively while others perform and showing appropriate audience behavior for the context and style of the music performed.</i>	PO 2. <i>listening attentively while others perform and showing appropriate audience behavior for the context and style of the music performed.</i>	PO 2. <i>listening attentively while others perform and showing appropriate audience behavior for the context and style of the music rformed.</i>	PO 2. <i>listening attentively while others perform and showing appropriate audience behavior for the context and style of the music performed.</i>	PO 2. <i>listening attentively while others perform and showing appropriate audience behavior for the context and style of the music performed.</i>	PO 2. <i>listening attentively while others perform and showing appropriate audience behavior for the context and style of the music performed.</i>	PO 2. <i>listening attentively while others perform and showing appropriate audience behavior for the context and style of the music performed.</i>

# Performing Ensembles: Band

## Strand 1: Create

**Concept 1: Singing, alone and with others, music from various genres and diverse cultures.**

Students will demonstrate proficiency by:

<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
PO 101. singing their own instrumental parts within an <b>ensemble</b> .	PO 201. <i>singing their own instrumental parts within an <b>ensemble</b>.</i>	PO 301. <i>singing their own instrumental parts within an <b>ensemble</b>.</i>	
PO 102. singing their own instrumental parts in tune with appropriate <b>articulation, phrasing</b> and <b>dynamics</b> .	PO 202. <i>singing their own instrumental parts in tune with appropriate <b>articulation, phrasing</b> and <b>dynamics</b>.</i>	PO 302. <i>singing their own instrumental parts in tune with appropriate <b>articulation, phrasing</b> and <b>dynamics</b>.</i>	
PO 103. singing <b>rhythmic</b> patterns of different <b>meters</b> .	PO 203. <i>singing <b>rhythmic</b> patterns of different <b>meters</b>.</i>	PO 303. <i>singing <b>rhythmic</b> patterns of different <b>meters</b>.</i>	
PO 104. singing their own instrumental parts with good posture and with proper breath support.	PO 204. <i>singing their own instrumental parts with good posture and with proper breath support.</i>	PO 304. <i>singing their own instrumental parts with good posture and with proper breath support.</i>	

# Performing Ensembles: Band

## Strand 1: Create

**Concept 2: Playing instruments, alone and with others, music from various genres and diverse cultures.**

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. <b>properly assembling and identifying the various parts of their instruments.</b>	PO 201 <i>properly assembling and identifying the various parts of their instruments.</i>	PO 301 <i>properly assembling and identifying the various parts of their instruments.</i>	
PO 102. <i>demonstrating proper care and maintenance of their instrument.</i>	PO 202 <i>demonstrating proper care and maintenance of their instrument.</i>	PO 302 <i>demonstrating proper care and maintenance of their instrument.</i>	
PO 103. playing solo and <b>ensemble</b> literature on grade level 1-2 on a scale of 1-6.	PO 203. playing solo and <b>ensemble</b> literature on grade level 2-3 on a scale of 1-6 .	PO 303. playing solo and <b>ensemble</b> literature on grade level 3-5 on a scale of 1-6.	PO 403. playing solo and <b>ensemble</b> literature on grade level 5-6 on a scale of 1-6.
PO 104. identifying and playing individually and with others the following note and rest values while maintaining a steady <b>beat</b> : whole, half, quarter, eighth, dotted half, dotted quarter.	PO 204. identifying and playing individually and with others the following note and rest values while maintaining a steady <b>beat</b> : whole, half, quarter, eighth, dotted half, dotted quarter and sixteenth as well as other note and rest values encountered in the <b>repertoire</b> .	PO 304. identifying and playing individually and with others the following note and rest values while maintaining a steady <b>beat</b> : whole, half, quarter, eighth, dotted half, dotted quarter and sixteenth as well as other note and rest values encountered in the <b>repertoire</b> .	PO 404. identifying and playing individually and with others all note and rest values as encountered in the <b>repertoire</b> .

Beginning	Intermediate	Advanced	Distinction
PO 105. <i>playing the Concert Bb, F, and Eb <b>major scales</b> one octave on wind and mallet percussion instruments.</i>	PO 205. Playing concert Ab, C, G and D <b>major scales</b> for one octave and a <b>chromatic scale</b> in the appropriate <b>range</b> .	PO 305. playing <b>scale</b> structures appropriate to the <b>repertoire</b> encountered for full practical <b>range</b> .	PO 405. playing all <b>major/minor</b> and selected modal <b>scale</b> structures, throughout the practical <b>range</b> of the instrument.
PO 106. identifying and playing <b>articulations</b> and symbols as they occur in the <b>repertoire</b> .	PO 206. <i>identifying and playing <b>articulations</b> and symbols as they occur in the <b>repertoire</b>.</i>	PO 306. <i>identifying and playing <b>articulations</b> and symbols as they occur in the <b>repertoire</b>.</i>	
PO 107. demonstrating the basic <b>embouchure</b> , posture, and hand/stick/mallet position appropriate for characteristic tone production on their instrument.	PO 207. demonstrating how factors such as <b>embouchure</b> shape and tension, mouthpiece and reed selection, slide position, stick/mallet placement, and fingerings influences the <b>intonation</b> and tone quality of their instrument.	PO 307. <i>demonstrating how factors such as <b>embouchure</b> shape and tension, mouthpiece and reed selection, slide position, stick/mallet placement, and fingerings influences the <b>intonation</b> and tone quality of their instrument.</i>	
PO 108. playing, on <b>pitch</b> , in <b>rhythm</b> , with appropriate <b>articulation</b> , <b>dynamics</b> , and <b>tempo</b> .	PO 208. playing, on <b>pitch</b> , in <b>rhythm</b> , with appropriate <b>articulation</b> , <b>dynamics</b> , <b>phrasing</b> , and <b>tempo</b> .	PO 308. playing expressively, on <b>pitch</b> , in <b>rhythm</b> , with appropriate <b>articulation</b> , <b>dynamics</b> , <b>phrasing</b> , and <b>tempo</b> .	PO 408. playing expressively, on <b>pitch</b> , in <b>rhythm</b> , with appropriate <b>articulation</b> , <b>dynamics</b> , <b>phrasing</b> , finesse, and <b>tempo</b> .
PO 109. playing exercises from memory at appropriate level.	PO 209. <i>playing exercises from memory at appropriate level.</i>	PO 309. playing exercises/music from memory at appropriate level.	PO 409. performing solo literature from memory at the appropriate level.
PO 110. playing notated music at grade level 1-2 on a scale of 1-6.	PO 210. playing notated music at grade level 2-3 on a scale of 1-6.	PO 310. playing notated music grade level 3-5 on a scale of 1-6.	PO 410. playing notated music grade level 5-6 on a scale of 1-6.

<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
PO 111. playing <b>repertoire</b> accurately and with good breath control, tone quality, and technique at grade level 1-2 on a scale of 1-6.	PO 211. playing <b>repertoire</b> accurately and with good breath control, tone quality, and technique at grade level 2-3 on a scale of 1-6.	PO 311. playing <b>repertoire</b> accurately and with good breath control, tone quality, and technique at grade level 3-5 on a scale of 1-6.	PO 411. playing <b>repertoire</b> accurately and with good breath control, tone quality, and technique at grade level 5-6 on a scale of 1-6.
PO 112. sight-reading <b>repertoire</b> accurately and expressively at one level below performance level.	PO 212. <i>sight-reading <b>repertoire</b> accurately and expressively at one level below performance level.</i>	PO 312. <i>sight-reading <b>repertoire</b> accurately and expressively at one level below performance level.</i>	PO 412. <b>transposing repertoire</b> at sight accurately and expressively (e.g., reading different <b>clefs</b> , trumpet in D played on Bb instrument).
PO 113. playing a varied <b>repertoire</b> from different genres at appropriate level (e.g., traditional, military, popular, folk).	PO 213. <i>playing a varied <b>repertoire</b> from different genres at appropriate level (e.g., traditional, military, popular, folk).</i>	PO 313. playing varied literature from different genres at appropriate level from the standard <b>repertoire</b> .	PO 413. playing varied literature from different genres at appropriate level from within and outside the standard <b>repertoire</b> (e.g., international, transcriptions, new works).
PO 114. responding to basic conductor's cues (e.g., <b>tempo</b> and <b>dynamics</b> ).	PO 214. responding to conductor's cues (e.g., <b>phrasing</b> and expression).	PO 314. responding to conductor's cues (e.g., style, expression, part cueing).	PO 414. conduct an <b>ensemble</b> with appropriate gestures, <b>tempo</b> , expression, and cueing.
PO 115. playing independent parts while others play contrasting parts within an <b>ensemble</b> at grade level 1-2 on a scale of 1-6.	PO 215. playing independent parts while others play contrasting parts within an <b>ensemble</b> at grade level 2-3 on a scale of 1-6.	PO 315. playing independent parts while others play contrasting parts within an <b>ensemble</b> at grade level 3-5 on a scale of 1-6.	PO 415. playing independent parts while others play contrasting parts within an <b>ensemble</b> at grade level 5-6 on a scale of 1-6.

<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
PO 116. playing together as an <b>ensemble</b> (e.g. <b>tempo</b> and balance).	PO 216. playing together as an <b>ensemble</b> (e.g., <b>tempo</b> , <b>intonation</b> , balance, and blend).	PO 316. performing together as an <b>ensemble</b> (e.g., <b>tempo</b> , <b>intonation</b> , balance, blend, and expression).	PO 416. consistently performing together as an <b>ensemble</b> (e.g., <b>tempo</b> , <b>intonation</b> , balance, blend, expression, and sensitivity).
PO 117. playing by rote short <b>rhythmic</b> and/or melodic patterns, and/or intervallic while maintaining a steady <b>beat</b> .	PO 217. playing by rote short <b>rhythmic</b> and/or melodic patterns in <b>tempo</b> .	PO 317. playing by rote medium-length <b>rhythmic</b> and/or melodic patterns in <b>tempo</b> .	PO 417. playing music by rote in <b>tempo</b> with appropriate expression.
PO 118. moving in a synchronized manner with music (e.g., hand clapping, foot tapping, marching).	PO 218. <i>moving in a synchronized manner with music (e.g., hand clapping, foot tapping, marching).</i>	PO 318. <i>moving in a synchronized manner with music (e.g., hand clapping, foot tapping, marching).</i>	
PO 119. additionally for percussionists: playing the appropriate percussion rudiments (e.g., long, 5-stroke, 7-stroke rolls, paradiddles, flams).	PO 219. additionally for percussionists: applying percussion rudiments appropriate to the <b>repertoire</b> encountered.	PO 319. <i>additionally for percussionists: applying percussion rudiments appropriate to the <b>repertoire</b> encountered.</i>	
PO 120. recognizing when their instruments are in tune by listening to a given <b>pitch</b> .	PO 220. tuning their own instrument using a tuner or other <b>pitch</b> reference.	PO 320. adjusting appropriately to inherent <b>intonation</b> tendencies of their own instrument.	PO 420. adjusting appropriately to inherent <b>intonation</b> and <b>timbre</b> tendencies of their own instrument.
	PO 221. recognizing <b>intonation</b> within the <b>ensemble</b> .	PO 321. recognizing <b>intonation</b> within the <b>ensemble</b> and responding appropriately.	PO 421. adjusting <b>intonation</b> to <b>pitch</b> tendencies within the <b>ensemble</b> and tonal context.



# Performing Ensembles: Band

## Strand 1: Create

**Concept 3:** Improvising rhythms, melodies, variations, and accompaniments.

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. playing improvised melodies for a minimum of 4 measures within teacher specified guidelines (e.g., using a limited <b>pitch</b> set).	PO 201. playing simple improvised melodies within an appropriate harmonic structure for a minimum of 8 measures over an <b>accompaniment</b> within teacher specified guidelines.	PO 301. playing complex improvised melodies within an appropriate harmonic structure, with expression, for a minimum of 12 measures over chord progression.	PO 401. playing complex improvised melodies within an appropriate harmonic structure, with expression, for a minimum of 24 measures over chord progression.
PO 102. playing improvised melodic and <b>rhythmic accompaniments</b> for a minimum of 4 measures within teacher specified guidelines.	PO 202. playing melodic and <b>rhythmic</b> improvised <b>accompaniments</b> for a minimum of 8 measures within teacher specified guidelines.	PO 302. playing melodic and <b>rhythmic</b> improvised <b>accompaniments</b> a minimum of 12 measures within teacher specified guidelines.	PO 402. playing melodic and <b>rhythmic</b> improvised <b>accompaniments</b> a minimum of 24 measures within teacher specified guidelines.

# Performing Ensembles: Band

## Strand 1: Create

### Concept 4: Composing and arranging music

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. identifying how changing compositional elements of music (e.g., <b>dynamics</b> , tone color, <b>tempo</b> ) can change the style and experience of the music.	PO 201. manipulating compositional elements of music (e.g., <b>dynamics</b> , tone color, <b>tempo</b> ) to change the style and experience of the music.	PO 301. analyzing the compositional and stylistic elements that differentiate various musical genres.	
PO 102. creating short compositions for their own instrument, a minimum of 2 measures within teacher specified guidelines.	PO 202. creating short compositions for their own instrument or others, a minimum of 4 measures within teacher specified guidelines.	PO 302. creating short compositions for duet or small <b>ensemble</b> , a minimum of 8 measures within teacher specified guidelines.	PO 402. composing a musical work for small or large <b>ensemble</b> , or solo with <b>accompaniment</b> .
	PO 203. <b>transposing</b> /arranging/ <b>transcribing</b> music within teacher specified guidelines.	PO 303. <b>transposing</b> /arranging/ <b>transcribing</b> music within teacher specified guidelines.	PO 403. arranging or <b>transcribing</b> a musical work for small or large <b>ensemble</b> , or solo with <b>accompaniment</b> .

# Performing Ensembles: Band

## Strand 1: Create

### Concept 5: Reading and notating music.

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO101. identifying the key of their instrument in relation to concert <b>pitch</b> .	PO 201. identifying the key of other instruments within the <b>ensemble</b> in relation to concert <b>pitch</b> .		
PO 102. explaining the function of the following time signatures: 4/4, 3/4, 2/4, 6/8, cut time.	PO 202. explaining the difference between simple/compound and duple/triple.	PO 302. explaining various asymmetrical <b>meters</b> .	
PO 103. explaining and applying the terms encountered in the <b>repertoire</b> .	PO 203. <i>explaining and applying the terms encountered in the <b>repertoire</b>.</i>	PO 303. <i>explaining and applying the terms encountered in the <b>repertoire</b>.</i>	
PO 104. playing expressively, on <b>pitch</b> and in <b>rhythm, dynamics, phrasing, tempo</b> markings encountered in the <b>repertoire</b> .	PO 204. <i>playing expressively, on <b>pitch</b> and in <b>rhythm, dynamics, phrasing, tempo</b> markings encountered in the <b>repertoire</b>.</i>	PO 304. <i>playing expressively, on <b>pitch</b> and in <b>rhythm, dynamics, phrasing, tempo</b> markings encountered in the <b>repertoire</b>.</i>	
PO 105. using appropriate terminology to describe and explain music encountered in the <b>repertoire</b> .	PO 205. <i>using appropriate terminology to describe and explain music encountered in the <b>repertoire</b>.</i>	PO 305. <i>using appropriate terminology to describe and explain music encountered in the <b>repertoire</b>.</i>	

<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
PO 106. identifying steps, skips, and repeated notes encountered in the <b>repertoire</b> .	PO 206. identifying intervals encountered in the <b>repertoire</b> .	PO 306. identifying intervals encountered in the <b>repertoire</b> .	
PO 107. explaining the function of the key signatures and accidentals.	PO 207. recognizing and playing key signatures and accidentals in the <b>repertoire</b> .	PO 307. <i>recognizing and playing key signatures and accidentals in the repertoire.</i>	
PO 108. describing and playing simple musical forms as encountered in <b>repertoire</b> .	PO 208. <i>describing and playing musical forms as encountered in repertoire.</i>	PO 308. <i>describing and playing musical forms as encountered in the repertoire.</i>	PO 408. synthesizing characteristics of musical structure and form into performance practice.

# Performing Ensembles: Orchestra/Strings

## Strand 1: Create

**Concept 1: Singing, alone and with others, music from different genres and diverse cultures.**

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. singing their own instrumental parts within an ensemble.	PO 201. <i>singing their own instrumental parts within an ensemble.</i>	PO 301. <i>singing their own instrumental parts within an ensemble.</i>	
PO 102. singing their own instrumental parts in tune with appropriate articulation, phrasing and dynamic.	PO 202. <i>singing their own instrumental parts in tune with appropriate articulation, phrasing and dynamics.</i>	PO 302. <i>singing their own instrumental parts in tune with appropriate articulation, phrasing and dynamics.</i>	
PO 103. singing rhythmic patterns of different meters.	PO 203. <i>singing rhythmic patterns of different meters.</i>	PO 303. <i>singing rhythmic patterns of different meters.</i>	PO 403. singing rhythmic patterns in complex/changing meters.
PO 104. singing their own instrumental parts with good posture and with proper breath support.	PO 204. <i>singing their own instrumental parts with good posture and with proper breath support.</i>	PO 304. <i>singing their own instrumental parts with good posture and with proper breath support.</i>	

# Performing Ensembles: Orchestra/Strings

## Strand 1: Create

**Concept 2: Playing instruments, alone and with others, music from different genres and diverse cultures.**

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. Assemble instruments properly and identify the various parts of the instrument.	PO 201. identifying the various parts and names of other instruments in their ensemble.	PO 301. explaining how adjustments made to various parts of an instrument affect the sound production of that instrument (e.g., relationship of bridge, sound post, fingerboard, and bow).	
PO 102. exhibiting proper care and maintenance of their instrument	PO 202. <i>exhibiting proper care and maintenance of their instrument</i>	PO 302. <i>exhibiting proper care and maintenance of their instrument</i>	
PO 103. maintaining good posture and playing position.	PO 203. <i>maintaining good posture and playing position</i>	PO 303. <i>maintaining good posture and playing position</i>	
PO 104. utilizing the proper left and right hand holding posture for their stringed instrument.	PO 204. <i>utilizing the proper left and right hand holding posture while shifting for their stringed instrument.</i>	PO 304. <i>utilizing the proper left and right hand holding posture for their stringed instrument (e.g., shifting, extensions).</i>	

Beginning	Intermediate	Advanced	Distinction
PO 105. exhibiting proper bow control, including the techniques used for <b>staccato, slurred staccato, detache, slurs, double stops</b> using one finger down, down bow, up bow, open strings, bow lift, <b>pizzicato</b> .	PO 205. exhibiting proper bow control and technique using <b>spiccato</b> , changing strings with wrist and forearm action, <b>col legno, ricochet</b> , and double stops.	PO 305. exhibiting proper bow control and technique using <b>accented détaché, legato détaché, martelé</b> , spiccato, string crossings at varying tempi, and bow articulation using variations of slurred and détaché groupings of notes.	
PO 106. playing D, G, A, C, and F major one <b>octave</b> scales, <b>arpeggios</b> , and <b>triads</b> using proper half step fingering.	PO 206. performing two octave scales, triads and arpeggios in the keys of D, G, A, C and F major, one octave scales, triads, and arpeggios in additional major keys (playing in at least one <b>position</b> higher than first with technical facility), and playing one octave scales, triads and arpeggios in the keys of d, g, b, a, and e melodic minor.	PO 306. playing two or three octave (where possible) major and minor scales up to four sharps and four flats plus the <b>g melodic minor</b> using variations in bowing articulation.	PO 406. playing all major and minor scales in two or three octave (where possible) plus the <b>g melodic minor</b> using variations in bowing articulation.
PO 107. recognizing when their instruments are in tune by listening to a given pitch.	PO 207. tuning their own instrument using a tuner or other pitch reference.	PO 307. tuning their own instrument using a pitch reference.	
PO108. <b>aurally</b> distinguishing and performing on their instrument half and whole steps.	PO 208. recognizing pitch discrepancies and responding appropriately in a unison context.	PO 308. recognizing pitch discrepancies and responding appropriately in an <b>harmonic context</b> .	

Beginning	Intermediate	Advanced	Distinction
	PO 209. playing a <b>natural harmonic</b> on each string.	PO 309. playing natural harmonics of an octave and a fifth, and two octaves on open strings and <b>fingered harmonics</b> in first position.	
PO 110. producing a characteristic tone quality on their instrument.	PO 210. incorporating rudimentary aspects of <b>vibrato</b> into their playing.	PO 310. performing vibrato (with any of the four fingers), using appropriate bow length and weight for <b>flautando</b> , <b>ponticello</b> in various tempi.	
PO 111. playing by <b>rote</b> short rhythmic, melodic, and/or intervallic patterns (one octave) while maintaining a steady beat.	PO 211. playing by rote rhythmic, melodic and/or <b>intervallic</b> patterns (two octaves) while maintaining a steady beat.	PO 311. playing by rote rhythmic, melodic and/or intervallic patterns in major and minor key signatures up to four sharps and four flats.	
PO 112. performing solo or ensemble pieces at grade level 1-2 (on a publishers scale of 1-6).	PO 212. performing solo or ensemble pieces at grade level 2-3 (on a publishers scale of 1-6).	PO 312. performing solo or ensemble pieces at grade level 3-5 on a scale of 1-6.	PO 412. performing solo or ensemble pieces at grade level 6 on a scale of 1-6.
PO 113. sight reading simple rhythmic and melodic exercises one level below performance level.	PO 213. sight reading rhythmic and melodic exercises and/or music one level below performance level.	PO 313. sight reading music comparable to one level below performance level.	PO 413. sight reading music comparable to one level below performance level.
PO 114. responding to a variety of conducting cues (e.g., entrance cue, simple duple/ triple patterns, cutoffs).	PO 214. responding to a variety of conducting cues (e.g., <b>crescendo</b> , <b>decrescendo</b> , <b>legato</b> ).	PO 314. responding to various patterns and cues representing meters in one, two, three, four, five or six beat patterns, constant or changing tempi, and mood or style indicators.	



<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
PO 115. playing simple music from a variety of genres, cultures, and styles.	PO 215. playing and performing music from a wide variety of genres, cultures, and styles.	PO 315. playing, performing, and/or auditioning using music from a wide variety of genres, cultures, and styles.	
PO 116. <b>transposing</b> a simple melody (e.g., do-re-mi on different strings).	PO 216. playing simple melodies in at least two keys, demonstrating correct shifting technique (e.g., violin and viola – 3 <sup>rd</sup> position, cello – extended fingerings, 2 <sup>nd</sup> and 3 <sup>rd</sup> position, bass – 2 <sup>nd</sup> , 3 <sup>rd</sup> and 4 <sup>th</sup> position).	PO 316. playing simple melodies in several keys.	PO 416. playing complex melodies in several keys.

# Performing Ensembles: Orchestra/Strings

## Strand 1: Create

**Concept 3:** Improvising rhythms, melodies, variations, and accompaniments.

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. <b>improvising</b> simple melodic figures or <b>phrases</b> within teacher specified guidelines.	PO 201. improvising simple melodic lines utilizing whole, half, and quarter notes/rests in a beginning level key.	PO 301. improvising simple melodic phrases and simple <b>accompaniment patterns</b> over a simple <b>chord progression</b> (e.g., <b>tonic-dominant, 12 bar blues</b> ).	

# Performing Ensembles: Orchestra/Strings

## Strand 1: Create

### Concept 4: Composing and arranging music

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. <b>composing</b> simple melodic <b>motives</b> or phrases within teacher specified guidelines.	PO 201. composing rhythmic and melodic exercises within teacher specified guidelines.	PO 301. creating short <b>compositions</b> for duet or small ensemble, a minimum of 8 measures within teacher specified guidelines.	PO 401. composing a musical work for small or large ensemble, or solo with accompaniment.

# Performing Ensembles: Orchestra/Strings

## Strand 1: Create

### Concept 5: Reading and notating music.

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. reading music in <b>simple meters</b> (e.g., 4/4, 3/4, 2/4, 6/8, cut time).	PO 201. reading and notating music in simple and <b>compound meters</b> (e.g., 6/8, 9/8, cut time).	PO 301. reading and notating music in various meters (e.g., 6/4, 3/8, 2/2).	
PO 102. identifying and applying musical terms and symbols appropriate to the repertoire encountered.	PO 202.  <i>identifying and applying musical terms and symbols appropriate to the repertoire encountered.</i>	PO 302. <i>identifying and applying musical terms and symbols appropriate to the repertoire encountered.</i>	
PO 103. playing expressively on pitch and in rhythm, <b>dynamics</b> , phrasing, and tempo markings encountered in the repertoire. (e.g., <b>staccato</b> , <b>marcato</b> , <b>legato</b> , <b>ritardando</b> , <b>accent</b> and <b>fermata</b> ).	PO 203. playing expressively on pitch and in rhythm, dynamics, phrasing, tempo markings encountered in the repertoire (e.g., <b>tenuto</b> and <b>harmonic markings</b> ).	PO 303. playing expressively on pitch and in rhythm, dynamics, phrasing, tempo markings encountered in the repertoire.	
PO 104. using appropriate terminology to describe and explain music encountered in the repertoire.	PO 204. <i>using appropriate terminology to describe and explain music encountered in the repertoire.</i>	PO 304. <i>using appropriate terminology to describe and explain music encountered in the repertoire.</i>	

<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
PO 105. explaining the function of <b>the key signature, time signature, and accidentals</b> .	PO 205. applying key signatures, time signatures, and accidentals to repertoire.	PO 305. <i>applying key signatures, time signatures, and accidentals to repertoire.</i>	
PO 106. describing and playing simple <b>musical forms</b> as encountered in the repertoire.	PO 206. describing and playing musical forms as encountered in the repertoire.	PO 306. <i>describing and playing musical forms as encountered in the repertoire.</i>	PO 406. synthesizing characteristics of musical structure and form into performance practice.

# Performing Ensembles: Choir

## Strand 1: Create

**Concept 1: Singing, alone and with others, music from various genres and diverse cultures.**

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. maintaining a steady <b>beat</b> with auditory assistance (e.g., metronome, clapping, tapping feet, instruments).	PO 201. <i>maintaining a steady <b>beat</b> with visual assistance (e.g., conductor's cues).</i>	PO 301. <i>maintaining a steady <b>beat</b> without external assistance.</i>	PO 401. <i>maintaining a steady <b>beat</b>, recognizing the macro and micro beat, exhibiting an understanding through appropriate movement (e.g., conducting, choreography).</i>
PO 102. <i>adjusting and matching <b>pitches</b>.</i>	PO 202. <i>adjusting and matching <b>pitches</b> and developing an awareness of tuning to self and other voices or instruments.</i>	PO 302. <i>adjusting and matching <b>pitches</b> and demonstrating a consistent ability to tune to self and other voices or instruments.</i>	PO 402. tuning more complex <b>chords</b> (e.g. thicker, dissonant, jazz <b>chords</b> ) with an understanding of the importance of their <b>pitch</b> within the <b>chord</b> structure.
PO 103. singing with proper posture with frequent prompting.	PO 203. <i>singing with proper posture with occasional prompting.</i>	PO 303. <i>singing with proper posture with minimal prompting.</i>	PO 403. <i>assuming correct singing posture with no teacher prompting.</i>

Beginning	Intermediate	Advanced	Distinction
PO 105. recognizing breathy, <b>glottal</b> , and <b>coordinated onsets</b> and releases and developing ability to use <b>coordinated onsets</b> and release with frequent prompting.	PO 205. <i>using breathy, <b>glottal</b>, and <b>coordinated onsets</b> and releases and developing ability to use <b>coordinated onsets</b> and release with occasional prompting.</i>	PO 305. <i>using breathy, <b>glottal</b>, and <b>coordinated onsets</b> and releases and developing ability to use <b>coordinated onsets</b> and release with minimal prompting.</i>	PO 405. using correct form of onset for style of music with no teacher prompting.
PO 106. using the <b>articulators</b> to produce clarity of consonants and purity of vowels with frequent prompting.	PO 206. <i>using the <b>articulators</b> to produce clarity of consonants and purity of vowels with occasional prompting.</i>	PO 306. <i>using the <b>articulators</b> to produce clarity of consonants and purity of vowels with minimal prompting.</i>	PO 406. <i>using the <b>articulators</b> to produce clarity of consonants and purity of vowels with no teacher prompting.</i>
PO 107. <del>developing tonal awareness by describing the sensations of singer's <b>resonance</b> (e.g., buzz or ring, vibrancy in the tone) to produce a clear and free tone with frequent prompting.</del> developing an awareness of singer's <b>resonance</b> by describing the sensations that occur to produce a clear and free tone with frequent prompting.	PO 207. <i>singing with a <b>resonant</b>, clear and free tone with occasional prompting.</i>	PO 307. <i>singing with a <b>resonant</b>, clear and free tone with minimal prompting.</i>	PO 407. <i>singing with a <b>resonant</b>, clear and free tone with no prompting.</i>
PO 108. recognizing and using chest, head, and/or falsetto <b>registrations</b> appropriately with frequent prompting.	PO 208. <i>recognizing and using chest, head, and/or falsetto <b>registrations</b> appropriately with occasional prompting.</i>	PO 308. <i>using chest, head, and/or falsetto <b>registrations</b> appropriately with minimal prompting.</i>	PO 408. <i>using chest, head and/or falsetto <b>registrations</b> appropriately with no teacher prompting.</i>

Beginning	Intermediate	Advanced	Distinction
PO 109. singing a vocal part while maintaining a balance of volume and blend of vocal quality with other members of the same section utilizing level 1-3 choral literature in a standard choral formation.	PO 209. <i>singing a vocal part while maintaining a balance of volume and blend of vocal quality with at least one member of the same section utilizing level 2-4 choral literature in beginning mixed formations.</i>	PO 309. <i>singing a vocal part while maintaining a balance of volume and blend of vocal quality with other members of the ensemble using level 3-5 choral literature in choral formations requiring processions, recessions, and/or choreography, and more complex mixed formations.</i>	<i>singing and holding vocal parts by themselves while maintaining a balance of volume and blend of vocal quality with other members of the ensemble using advanced mixed arrangements or more complex movement, choreography.</i>
PO 110. singing a variety of choral music representing various <b>genres</b> (e.g., classical, spirituals, folk songs, jazz, mariachi, African) in unison and two parts at a difficulty level of 1-3 on a scale of 1-6.	PO 210. <i>singing a variety of choral music representing various <b>genres</b> (e.g., classical, spirituals, folk songs, jazz, mariachi, African) in at least three parts at a difficulty level of 2-4 on a scale of 1-6.</i>	PO 310. <i>singing a variety of choral music representing various <b>genres</b> (e.g., classical, spirituals, folk songs, jazz, mariachi, African) in at least four parts at a difficulty level of 3-5 on a scale of 1-6.</i>	PO 410. <i>singing a variety of choral music representing various <b>genres</b> (e.g., classical, spirituals, folk songs, jazz, mariachi, African) in 4-8 parts at a difficulty level of 4-6 or collegiate level.</i>
PO 111. singing a variety of music literature with appropriate, dynamics, timbre, tempi, phrasing, articulation balance, and blend with frequent assistance from teacher.	PO 211. <i>singing a variety of music literature with appropriate dynamics, timbre, tempi, phrasing, articulation, balance, and blend with occasional assistance from the teacher.</i>	PO 311. <i>singing a variety of music literature with appropriate dynamics, timbre, tempi, phrasing, articulation, balance, and blend with minimal assistance from the teacher.</i>	PO 411. <i>singing a variety of music literature with appropriate , balance, and blend by correctly reading and interpreting printed scores and applying stylistic knowledge.</i>
PO 112. responding to basic conducting gestures.	PO 212. responding to deviation in conducting patterns for stylistic interpretation.	PO 312. responding to various conducting gestures and patterns including changing and mixed meters.	PO 412. conducting an ensemble on beginning level literature.
PO 113.  singing music in 1-3 different languages with correct pronunciation.	PO 213.  <i>singing music in 2-4 different languages with correct pronunciation.</i>	PO 313.  <i>singing music in 3-5 different languages with correct pronunciation.</i>	PO 413.  <i>singing music in 5 or more different languages with correct pronunciation.</i>



<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
PO 114. singing <b><i>a cappella</i></b> in rehearsal settings (e.g., warm ups, rounds).	PO 214. <i>singing a cappella music</i> in rehearsal settings. singing music with <b><i>a capella</i></b> sections in rehearsal and performance settings.	PO 314. <i>singing a cappella music</i> in a performance setting.	PO 414. <i>Singing a cappella music</i> in mixed formations (as opposed to standard SATB sections) or with one person to a part.
PO 115. singing and performing level 1-3 literature from memory.	PO 215. <i>singing and performing</i> level 3-4 literature from memory	PO 315. <i>singing and performing</i> level 3-5 literature from memory.	PO 415. <i>singing and performing</i> advanced level literature from memory with a shorter rehearsal span and/or performing extended works (e.g., <i>Messiah</i> ).
PO 116. <i>using technology and multimedia to enhance knowledge and application of vocal technique</i> (e.g., recordings, instructional DVDs, computer applications).	PO 216. <i>using technology and multimedia to enhance knowledge and application of vocal technique</i> (e.g., recordings, instructional DVDs, computer applications).	PO 316. <i>using technology and multimedia to enhance knowledge and application of vocal technique</i> (e.g., recordings, instructional DVDs, computer applications).	PO 416 <i>using technology and multimedia to enhance knowledge and application of vocal technique</i> (e.g., recordings, instructional DVDs, computer applications).

# Performing Ensembles: Choir

## Strand 1: Create

**Concept 2: Playing instruments, alone and with others, music from various genres and diverse cultures.**

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. adding simple instrumental <b>accompaniments</b> (e.g. hand percussion instruments or solo instrument) singing, using choir members when feasible.	PO 201. <i>adding moderate instrumental <b>accompaniments</b> (e.g. small combo or chamber ensemble) to singing, using choir members when feasible.</i>	PO 301. <i>adding complex instrumental <b>accompaniment</b> (e.g. jazz band, wind ensemble, orchestra, percussion ensemble, mariachi ensemble, etc.) to singing, using choir members when feasible.</i>	PO 401. <i>adding complex instrumental <b>accompaniment</b> (e.g., jazz band, wind ensemble, orchestra, percussion ensemble, mariachi ensemble) to singing, using choir members, student musicians or professional musicians.</i>

# Performing Ensembles: Choir

## Strand 1: Create

**Concept 3:** Improvising rhythms, melodies, variations, and accompaniments.

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. using appropriate <b>improvisation</b> techniques when required by the literature (e.g., jazz, gospel, <b>aleatoric, blues</b> ). [see Strand 1, Concept	PO 201. <i>using appropriate <b>improvisation</b> techniques when required by the literature (e.g., jazz, gospel, <b>aleatoric, blues</b>).</i>	PO 301. <i>using appropriate <b>improvisation</b> techniques when required by the literature (e.g., jazz, gospel, <b>aleatoric, blues</b>).</i>	PO 401. <i>using advanced solo <b>improvisation</b> techniques when required by the literature (e.g., jazz gospel, <b>aleatoric, blues</b>).</i>

# Performing Ensembles: Choir

## Strand 1: Create

### Concept 4: Composing and arranging music

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. composing a variation of a theme by replacing or changing some of the note values and/or pitches.	PO 201. <i>creating short compositions with a minimum of 4 measures within teacher specified guidelines using standard <b>notation</b>.</i>	PO 301. <i>creating short compositions with a minimum of 8 measures within teacher specified guidelines using standard <b>notation</b>.</i>	PO 401.  <i>creating complete compositions a minimum of 16 measures in length using teacher specified guidelines.</i>
PO 102. describing how the changing elements of music (e.g., <b>dynamics</b> , tone color, tempo) can effect the style of the music.	PO 202. changing musical elements within a given song to demonstrate how the compositional choices effect the song.	PO 302. arranging short sections of a song within teacher specified guidelines using standard <b>notation</b> and a variety of musical elements.	PO 402. creating complete compositions a minimum of 16 measures in length using student chosen guidelines and any <b>notional</b> system.
PO 103. using technology and multimedia to enhance knowledge and application of composing and arranging music (e.g. sequencing software, composing software, etc.).	PO 203 <i>using technology and multimedia to enhance knowledge and application of composing and arranging music (e.g. sequencing software, composing software, etc.).</i>	PO 303 <i>using technology and multimedia to enhance knowledge and application of composing and arranging music (e.g. sequencing software, composing software, etc.).</i>	PO 403 <i>using technology and multimedia to enhance knowledge and application of composing and arranging music (e.g. sequencing software, composing software, etc.).</i>

# Performing Ensembles: Choir

## Strand 1: Create

### Concept 5: Reading and notating music.

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. reading, performing, identifying and <b>notating</b> whole, half, dotted half, quarter and eighth notes and rests in simple <b>meters</b> .	PO 201. <i>reading, performing, identifying and <b>notating</b> whole, half, quarter, eighth, sixteenth, and dotted notes and rests in simple and complex meters.</i>	PO 301. <i>reading, performing, identifying and <b>notating</b> whole, half, quarter, eighth, sixteenth, and dotted notes and rests in complex and changing meters.</i>	PO 401. <i>reading performing, identifying and <b>notating</b> whole, half, quarter, eighth, sixteenth, and dotted notes and rests in complex and changing meters at fastertempos.</i>
PO 103. reading, singing, identifying, and/or <b>notating</b> a series of <b>pitches</b> within a <b>major scale</b> utilizing mostly stepwise motion and beginning work on <b>intervals</b> of 3rds, 5ths and octaves.	PO 203. <i>. reading, singing, identifying, and/or <b>notating</b> a series of <b>pitches</b> within <b>major</b> and <b>minor scales</b> continuing work on 3<sup>rd</sup>, 5ths and octaves, and adding the <b>intervals</b> of 4ths and 6ths.</i>	PO 303. reading, <i>singing, identifying, and/or <b>notating</b> a series of <b>pitches</b> within <b>major</b> and <b>minor scales</b> utilizing all <b>intervals</b>.</i>	PO 403. reading singing, identifying and/or notating a series of <b>pitches</b> within <b>major</b> and <b>minor</b> and modes utilizing all <b>intervals</b> .
PO104. identifying and utilizing basic <b>score</b> symbols (e.g., fermata, repeat signs and double bar lines, note names) in 1 or 2 part literature.	PO 204. <i>identifying and utilizing common <b>score</b> symbols in at least 3 part literature.</i>	PO 304. <i>identifying and utilizing all <b>score</b> symbols in at least 4 part literature.</i>	PO 404. <i>identifying and utilizing all <b>score</b> symbols in 6to 8 part literature.</i>
PO 105. singing <b>major scales</b> and identifying whole and half step patterns.	PO 205. <i>singing <b>major</b> and <b>minor scales</b> and identifying whole and half step patterns.</i>	PO 305. <i>singing <b>major, minor, chromatic, whole tone scales</b> and identifying whole and half step patterns.</i>	PO 405. <i>singing <b>major, minor, chromatic, whole tone scales</b> and modes and identifying whole and half step</i>

			<i>patterns.</i>
<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
PO 102. sight-singing melodies with stepwise motion and <b>intervals</b> of 3rds, 5ths, and octaves utilizing a methodology (such as <b>solfège</b> or numbers).	PO 202. <i>sight-singing melodies with <b>disjunct</b> motion adding the <b>intervals</b> of 4ths and 6ths utilizing a methodology (such as <b>solfège</b> or numbers).</i>	PO 302. <i>sight-singing melodies with <b>disjunct</b> motion adding the <b>intervals</b> of 7ths and intervals larger than an octave utilizing a methodology (such as <b>solfège</b> or numbers).</i>	PO 402. <i>sight-singing melodies with greater <b>rhythmic</b> and textural complexity utilizing a methodology (such as <b>solfège</b> or numbers).</i>
PO 106 sight-singing examples or literature in unison or two-part <b>homophonic</b> texture.	PO 206. <i>sight-singing examples or literature in 2-3 part <b>homophonic</b> and simple <b>polyphonic</b> texture.</i>	PO 306. <i>sight-singing examples or literature in 4-6 part <b>homophonic</b> and <b>polyphonic</b> texture.</i>	PO 406. <i>sight singing examples or literature in 5-8 part complex <b>homophonic</b> and <b>polyphonic</b> texture.</i>
PO 107. using technology and multimedia to enhance knowledge and application of reading and <b>notating</b> music (e.g., recordings, instructional DVDs, computer applications).	PO 207. <i>using technology and multimedia to enhance knowledge and application of reading and <b>notating</b> music (e.g., recordings, instructional DVDs, computer applications).</i>	PO 307. <i>using technology and multimedia to enhance knowledge and application of reading and <b>notating</b> music (e.g., recordings, instructional DVDs, computer applications).</i>	PO 407. using technology to create multimedia projects on selected music topics (e.g. using Finale, Sibelius – music notation software).

# Performing Ensembles

## Strand 2: Relate

### Concept 1: Understanding the relationships among music, the arts, and other disciplines outside the arts.

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. recognizing the relationship between music and various functions/events (e.g., specific to content area).	PO 201. explaining the relationship between music and various functions/ events (e.g., specific to content area).	PO 301. analyzing the relationship between music and various functions/ events (e.g., specific to content area).	
	PO 202. identifying how music can be transcribed from one music medium to another (e.g., one instrument to another, one ensemble to another).	PO 302. Explaining how music can be transcribed from one medium to another (e.g., one instrument to another one ensemble to another).	PO 402. transcribing music from one medium to another (e.g., one instrument to another one ensemble to another).
PO 103. recognizing composers' motivations for creating the music being performed by the students.	PO. 203 recognizing composers' motivations for creating the music being performed by the students.	PO 303. recognizing composers' motivations for creating the music being performed for the students.	
PO 104. recognizing and applying the relationship between rhythm and mathematics as it occurs in the repertoire.	PO 204. explaining and applying the relationship between rhythm and mathematics as it occurs in the repertoire.	PO 304. analyzing and applying the relationship between rhythm and mathematics as it occurs in the repertoire.	
PO 105. recognizing the connections between music and other content areas as encountered in the repertoire.	PO 205. <i>recognizing the connections between music and other content areas as encountered in the repertoire.</i>	PO 305. <i>recognizing the connections between music and other content areas as encountered in the repertoire.</i>	

<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
PO 106. exploring the connections between choral text and language arts and social studies ( <b>choral only</b> ).	PO 206 <i>exploring the connections between choral text and language arts and social studies (<b>choral only</b>).</i>	PO 306. <i>exploring the connections between choral text and language arts and social studies (<b>choral only</b>).</i>	
PO 107. describing and applying the physical factors essential to playing/singing within the repertoire (e.g., posture, breathing, fingerings, bowings).	PO 207. <i>describing and applying the physical factors essential to playing/singing within the repertoire (e.g., posture, breathing, fingerings, bowings).</i>	PO 307. <i>describing and applying the physical factors essential to playing/singing within the repertoire (e.g., posture, breathing, fingerings, bowings).</i>	PO 407. analyzing and correcting one's own physical mechanics essential to playing/singing within the repertoire.
PO 108. analyzing and applying the effect the voice/instrument's physical properties has on its sound as student skill level increases.	PO 208. <i>analyzing and applying the effect the voice/instrument's physical properties has on its sound as student skill level increases.</i>	PO 308. <i>analyzing and applying the effect the voice/instrument's physical properties has on its sound as student skill level increases.</i>	PO 408. manipulating the physical properties of voice/instrument to create a spectrum of sounds and effects (e.g., timbre/color, flutter tonguing, bending pitch, vowel change).
	PO 209. recognizing acoustic properties as they effect the performers and the performance space.	PO 309. adjusting to acoustic properties as they affect the performers and the performance space.	
	PO 210. comparing how the basic elements of two or more arts disciplines can be used to express similar events, emotions, scenes, or ideas (e.g., sound in music, movement in dance, images in art, words in poetry).	PO 310. analyzing how the basic elements of two or more arts disciplines can be used to express similar events, emotions, scenes, or ideas (e.g., sound in music, movement in dance, images in art, words in poetry).	PO 410. analyzing how the basic elements of all arts disciplines can be used to express similar events, emotions, scenes, or ideas (e.g., sound in music, movement in dance, images in art, words in poetry).



# Performing Ensembles

## Strand 2: Relate

### Concept 2: Understanding music in relation to history and culture.

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. investigating the origins and development of instrumental/vocal music.	PO 201. recognizing the origins and development of instrumental/vocal music.	PO 301. describing the origins and development of instrumental/vocal music.	PO 401. applying the developmental and historical characteristics of instrumental/vocal music to performance practice.
PO 102. identifying and comparing a varied repertoire of music from diverse genres and musical styles.	PO 202. identifying and comparing a varied repertoire of music from diverse genres and musical styles.	PO 302. identifying and comparing a varied repertoire of music from diverse genres and musical styles.	
PO 103. playing/singing a varied repertoire of music utilizing appropriate stylistic elements reflective of history and culture.	PO 203. playing/singing a varied repertoire of music utilizing appropriate stylistic elements reflective of history and culture.	PO 303. playing/singing a varied repertoire of music utilizing appropriate stylistic elements reflective of history and culture.	
PO 104. identifying and applying appropriate audience behavior in the context and style of music being performed.	PO 204. applying appropriate audience behavior in the context and style of music being performed.	PO 304. applying appropriate audience behavior in the context and style of music being performed.	
PO 105. identifying the composers of the works being sung/ played.	PO 205. identifying and discussing the composers of the works being sung/ played.	PO 305. identifying and analyzing the context in which the composer wrote the work being played or sung.	PO 406. naming the contributions of significant composers and performers specific to the music they play/sing.

<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
PO 106. identifying various roles of music in daily experiences.	PO 206. identifying various roles of music in daily experiences.	PO 306. identifying various roles of music in daily experiences.	
PO 107. identifying the musical characteristics that make a piece of music appropriate for a specific event or function.	PO 207. explaining and applying the musical characteristics that make a piece of music appropriate for a specific event or function.	PO 307. explaining and applying the musical characteristics that make a piece of music appropriate for a specific event or function.	
	PO 208. identifying and discussing the roles/careers musicians play in various societies.	PO 308. identifying and discussing the roles/careers musicians play in various societies and investigate opportunities for life long participation in music.	

# Performing Ensembles: ALL

## Strand 2: Relate

### Concept 3: Understanding music in relation to self and universal themes.

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. explaining their musical preference for specific musical works and styles.	PO 201. describing their preference for specific musical works and styles.	PO 301. describing specific musical characteristics that influence their preference for specific musical works and styles.	PO 401. expressing personal reactions to musical experiences, and identifying which musical aspects evoke these reactions.
PO 102. identifying the roles and impact music plays in their lives and the lives of others.	PO 202. discussing the roles and impact music plays in their lives and the lives of others.	PO 302. reflecting on the roles and impact music plays in their lives and the lives of others.	
PO 103. identify the various ways that music conveys universal themes (e.g., contrast, conflict, emotion).	PO 203. describing the various ways that music conveys universal themes (e.g., contrast, conflict, emotion).	PO 303. describing the various ways that music conveys universal themes (e.g., contrast, conflict, emotion).	
PO 104. reflecting on the experience(s) of their performance and the performance of others. MOVED TO 3-2	PO 204. describing the experience(s) of their performance and the performance of others. MOVED TO 3-2	PO 304. analyzing the experience(s) of their performance and the performance of others. MOVED TO 3-2	PO 404. critically analyzing their performances and the performances of others.  MOVED TO 3-2
PO 105. Identifying and explaining music preferences (I like it because...)	PO 205. Identifying, explaining, and distinguishing music preferences (I like it because...) from music judgments (It is good because...)	PO 305. Distinguish music preferences (I like it because...) from music judgments (It is good because...) from cultural judgments (It is important because...)	

# Performing Ensembles

## Strand 3: Evaluate

### Concept 1: Listening to, analyzing, and describing music.

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. listening to music from various cultures and genres.	PO 201. describing music from various cultures and genres.	PO 301. analyzing music from various cultures and genres.	
PO 102. identifying the musical characteristics that make a piece of music appropriate for a specific event.	PO 202. identifying and describing the musical characteristics that make a piece of music appropriate for a specific event.	PO 302. describing and analyzing the musical characteristics that make a piece of music appropriate for a specific event.	
PO 103. identifying the sounds of the instruments/voices specific to their ensemble.			
PO 104. identifying instruments/voices by family/voice type.			
	PO 205. comparing/contrasting the performance of a solo/ensemble in relation to the genre or style performed.	PO 305. comparing/contrasting the performance of a solo/ensemble in relation to the genre or style performed.	

<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
PO 106. using appropriate terminology to describe and explain music.	PO 206. using appropriate terminology to describe and explain music.	PO 306. using appropriate terminology to describe and explain music.	
PO 107. identifying the elements of music in the repertoire.	PO 207. identifying and explaining the elements of music in the repertoire.	PO 307. identifying and explaining the elements of music in the repertoire.	
	PO 208. comparing multiple interpretations of the same piece of music.	PO 308. comparing and analyzing multiple interpretations of the same piece of music.	
PO 109. identifying their role (e.g., melody, harmony, accompaniment, foreground/background) within the texture of the ensemble.	PO 209. describing their role (e.g., melody, harmony, accompaniment, foreground/background) within the texture of the ensemble.	PO 309. analyzing their role (e.g., melody, harmony, accompaniment, foreground/background) within the texture of the ensemble.	
PO 110. identifying whether an instrument/voice is in tune by listening to a pitch reference.	PO 210. determining whether the instrument/voice is sharp, flat, or in tune by listening to a pitch reference/ensemble.	PO 310. determining whether the instrument/voice is sharp, flat, or in tune by listening to a pitch reference/ensemble.	
PO 111. identifying the expressive qualities (e.g., dynamics, tempo, phrasing, vibrato) of music.	PO 211. describing the expressive qualities (e.g., dynamics, tempo, phrasing, vibrato) of music used to create different moods or feelings.	PO 311. analyzing the expressive qualities (e.g., dynamics, tempo, phrasing, vibrato) of music used to create different moods or feelings.	
PO 112. listening to musical examples with sustained attention.	PO 212. listening to musical examples with sustained attention.	PO 312. listening to musical examples with sustained attention.	

# Performing Ensembles

## Strand 3: Evaluate

### Concept 2: Evaluating music and music performances.

Students will demonstrate proficiency by:

Beginning	Intermediate	Advanced	Distinction
PO 101. identifying the characteristics that evoke a temperament or mood in a piece of music.	PO 201. describing the characteristics that evoke a temperament or mood in a piece of music.	PO 301. analyzing the characteristics that evoke a temperament or mood in a piece of music.	
PO 102. using teacher specified criteria to evaluate a musical performance.	PO 202. using teacher or student specified criteria to evaluate a musical performance.	PO 302. using student specified criteria to evaluate a musical performance.	PO 402. evaluating musical experiences orally and in writing with appropriate critique and terminology.
PO 103. showing respect for personal work and the work of others through appropriate critique.	PO 203. showing respect for personal work and the work of others through appropriate critique.	PO 303. showing respect for personal work and the work of others through appropriate critique.	
PO 104. evaluating the effect of audience and performers' behavior on the performance.	PO 204. evaluating the effect of audience and performers' behavior on the performance.	PO 304. evaluating the effect of audience and performers' behavior on the performance.	
PO 105 reflecting on the experience(s) of their performance and the performance of others.	PO 205. describing the experience(s) of their performance and the performance of others.	PO 305. analyzing the experience(s) of their performance and the performance of others.	PO 405. Analyzing and articulating the quality of their performances and the performances of others.

A-B/ A-B-A Musical forms	The organization of sections of a musical work, represented by letters that depict similar and contrasting sections. A-B refers to a work with two distinct parts; A-B-A refers to a work with two distinct parts, the first of which is repeated after performing the second.
A Cappella	“In the chapel”: term for choral music sung without instrumental accompaniment.
Accent	Giving prominence to a specific musical note.
Accompaniment	A subordinate vocal and/or instrumental part or parts added to a principal part or parts.
Acoustics	The science of sound.
Aleatoric	Term applied to music in which certain choices in composition or realization are, to a greater or lesser extent, left to chance or whim.
Arpeggio	The notes of a chord played one after another instead of simultaneously.
Articulation	The separation of successive notes from one another, singly or in groups, by a performer, and the manner in which this is done; the manner in which notes are performed.
Articulators	Lips, teeth, tongue and throat when used to shape consonants, vowels, embouchure in vocal music production.
Aural	Having to do with the ear or the sense of hearing.
Beat	Unit of measure of rhythmic time.
Blues (12-bar blues)	A secular black American folk music of the 20 <sup>th</sup> century, related to, but separate from, jazz. The term describes both the characteristic melancholy state of mind and the eight-, 12-, and 32- bar harmonic progressions that form the basis for blues improvisation; the most common is 12 bars long. The other characteristic is the ‘blue note’, a microtonal flattening of the 3 <sup>rd</sup> , 7 <sup>th</sup> and (to a lesser extent) 5 <sup>th</sup> scale degrees.
Call and Response	A structure that is most often associated with African musical forms, although it is also used elsewhere. One soloist/group performs with the second soloist/group entering “in response” to the first.
Canon	A musical form in which a melody is imitated exactly in one or more parts. Similar to a round.
Chord	Three or more tones sounded simultaneously.
Chord Progression	Succession of harmonic content in time.(E.g., tonic-dominant, 12 bar blues)
Chromatic	Movement by half steps (e.g. c to c#)
Chromatic	A scale of half steps with 12 tones to an octave.

Scale	
Clef	A symbol written at the beginning of a musical staff indicating which notes are represented by which lines and spaces.
Col Legno	Tapping the strings with the stick of the bow.
Composer	A person who writes compositions.
Composition	Creation of original music by organizing sound. Usually written for others to perform.
Conductor	A person who directs a group in the performance of music.
Coordinated onset	Balance between the muscular activity of the vocal chords and the air pressure beneath them is exactly right for easy, efficient production of high-quality period.
Crescendo	Usual term for gradually increasing in volume.
Cues	Motions made by a conductor to assist a performing ensemble (e.g., give cut offs, entrances, dynamics, breaths)
Decrescendo	Usual term for gradually decreasing in volume.
Descant	An obbligato part that soars above the tune.
Detache	A broad, vigorous stroke in which the notes of equal time value are bowed singly with a slight articulation owing to the rapid change of bow.
Diatonic Scale	The notes found within a major or minor scale.
Diction	Enunciation of words in singing
Disjunct	A term applied to a melodic line that moves by leap rather than in conjunct motion (by step).
Dominant Chord	In tonal music, the chord build on the 5 <sup>th</sup> degree of the scale.
Double stops	On a string instrument, playing two notes simultaneously.
Dynamics	Varying degrees of volume in the performance of music.
Elements of Music	Melody, rhythm, harmony, pitch, dynamics, timbre, tempo, texture, form, text and/or lyrics.
Embouchure	The proper position of the lips in the playing of wind instruments.
Ensemble	A group of musicians.
Fermata	Pause
Flautando	A flutelike effect produced by bowing very slightly over the fingerboard.
Form	The structure, shape or organizing principal of music.
Genre	A type or kind of musical work (e.g., opera, oratorio, art song, gospel, suite, jazz, madrigal, march, work song, lullaby, barbershop, Dixieland).
Glottal onset or stop	The glottal (stop) is the sound made when the vocal chords are pressed together to stop the flow of air then released, and is the sound in the middle of the interjection un-oh (e.g., for a glottal onset practice saying "egg.")



Harmonic	Pertaining to harmony.
Harmony	The combining of notes simultaneously.
Homophonic	Texture where voices or instruments sound together or in which all the parts move in the same rhythm.
Improvisation	Spontaneous creation of music.
Interval	The distance between two pitches.
Intonation	Singing or playing in tune.
Legato	To be played without any perceptible interruption between the notes.
Levels of difficulty	<p>A classification system used by performing ensembles:</p> <p><i>Level 1:</i> very easy; easy keys, meters, and rhythms; limited ranges.</p> <p><i>Level 2:</i> easy; may include changes of tempo, key, and meter; modest ranges.</p> <p><i>Level 3:</i> moderately easy; contains moderate technical demands, expanded ranges, and varied interpretive requirements.</p> <p><i>Level 4:</i> moderately difficult; requires well-developed technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys.</p> <p><i>Level 5:</i> difficult; requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, usual meters, complex rhythms, subtle dynamic requirements.</p> <p><i>Level 6:</i> very difficult; suitable for musically mature students of exceptional competence.</p> <p>(adapted with permission from the New York State School Music Association (NYSSMA) Manual, 1991)</p>
Major Key	Tonally, a key based on a major scale; a scale that contains the following step pattern: whole, whole. Half, whole, whole, whole, half.
Major scale	A scale that contains the following step patterns: whole, whole, half, whole, whole, whole, half.
Martele	In string performance, a hammered stroke, an effect obtained by releasing each stroke forcefully and suddenly.
Melodic Minor	A minor scale that has the sixth and seventh scale degrees raised one half step while ascending, and in natural form while descending.
Melody	An organized sequence of single notes.
Meter	The grouping of rhythmic pulses or beats by which a piece of music is measured.

Meter Signature	An indicator of the meter of a musical work, usually presented in the form of a fraction; the denominator indicates the unit of measurement (note) and the numerator indicates the number of units (notes) that make up a measure.
Meters	The pattern of beats by which the timespan of a piece of music is measured.
Minor Key	Tonally, a key based on a minor scale; a scale that contains the following step pattern: whole, half, whole, whole, half, whole, whole.
Minor scale	A scale that contains the following step patterns: whole, half, whole, whole, half, whole, whole.
Mode	The selection of tones arranged in a scale that form the basic tonal substance of a composition.
Modulation	Tonally, the change from one key or tonal center to another.
Motives	A short figure of characteristic design that recurs throughout a composition or section as a unifying element.
Natural Harmonic	String term describing high tones of a flute-like timbre that are produced by lightly touching the string at one of its nodes instead of pressing it down.
Notation	Method or methods used for writing down music.
Octave	A musical interval of 8 degrees or steps. Musical notes 8 steps apart carry the same letter name and sound similar due to their acoustical properties.
Onsets (see also glottal or coordinated)	Referring to vocal sound production, the moment where phonation begins in the vocal folds, creating sound (e.g., for a glottal onset practice saying "egg;" or an aspirate onset, put an "h" in front of your tone; for a coordinated onset sing "meow" like a cat.
Ostinato	A rhythmic or melodic accompaniment figure repeated continuously.
Partner Songs	Two or more totally independent songs that have the same harmonic structure and can be sung together at the same time.
Pentatonic Scale	Tonally, a scale having five tones and containing no half steps. Most commonly: whole, whole, minor third, whole.
Phrase	A musical idea comparable to a sentence or a clause in language
Phrasing	The clear and meaningful rendition of musical phrases.
Pitch	The location of a note related to its highness or lowness.
Pizzicato	Indication that the string is to be plucked with the finger
Polyphonic	Music arranged for several voices or instruments in which parts enter individually at different times.
Ponticello	The bridge of a string instrument.
Position	String term describing the places on the fingerboard to which the left hand shifts in order to obtain higher or lower tones.

Range	The compass of an instrument or voice, or of a piece of music, from the lowest note to the highest; the interval between those notes.
Registration	Referring to vocal sound production, the term used to denote various theories of how the human voice changes, both subjectively and objectively, as it moves through its pitch range. This includes falsetto, head and chest voices.
Repertoire	A body or selection of musical works/pieces.
Resonance	The creation by a vibrating body of vibrations in another body. May refer to human singing and/or instrumental playing.
Rhythm	The combinations of long and short, even and uneven sounds that convey a sense of movement in time.
Ricochet	Throwing the bow on the string in the upper third of the bow so it will produce a rapid series of notes.
Ritardando	A gradual slowing of tempo.
Rondo Form	A musical form in which a section is repeated, with contrasting sections in between, such as ABACA. Musical example: Spring from Vivaldi's <i>The Four Seasons</i> .
Rote	Performing a written piece of music by memory.
Round	Common name for a circle canon in which each musician returns from the conclusion of the melody to its beginning repeating it ad libitum.
Scale	The arrangement of notes in a specific order of intervals, normally whole or half steps.
Score	The organized notation of all of the instrumental and/or vocal parts of a composition. A score is normally vertically aligned so as to represent visually the musical coordination desired in performance.
Slur	A curved line placed above or below a group of notes to indicate that they are to be played legato.
Solfège	A system of designating verbal syllables for the degrees (steps or intervals) of a scale.
Staccato	A manner of performance indicated by a dot placed over a note calling for a reduction of its written duration
Staff (Staves)	A set of lines, on, between, above and below which notes are written. In Western music, a five-line staff has been the most widely used type since early 13 <sup>th</sup> century.
Style	The style of a composition is its manner of treating form, melody, rhythm, counterpoint, harmony and tone color.
Sub-dominant Chord	In tonal music, the chord build on the 4 <sup>th</sup> degree of the scale.
Syncopation	The placement of rhythmic accents on weak beats or weak portions of beats.
Tempo (Tempi)	The pace at which music moves according to the speed of the underlying beat

Tenuto	Held; sustained
Texture	The musical element representing the different layers of horizontal and vertical sounds, usually with regard to the way individual parts or voices are put together (e.g., polyphonic, homophonic).
Timbre	Term describing the tonal quality of a sound; a clarinet and an oboe sounding the same note are said to produce different timbres.
Time Signature	The meter indicated at the beginning of a piece by two numbers.
Tonality (key)	The tonal center of a composition.
Tonic/Tonic Chord	In tonal music, the chord build on the 1 <sup>st</sup> note of the scale (the tonal center).
Transcribe	The writing down of music.
Transpose	To write or perform music in a different key.
Triad	A chord of three notes consisting of a root, a third and fifth above it.
Vibrato	A slight fluctuation of pitch.
Whole tone scale	A scale that divides the scale into six equal, tempered whole tones.

## Theatre Rationale

\*Theatre is an art of synthesis.

\*Theatre allows students in a collaborative and individual manner to explore varied cultural experiences and universal themes of humankind within a safe context.

\*Students develop theatre literacy in learning to see the created world of theatre through the eyes of the playwright, actor, designer and director.

\*Students develop skills to understand dramatic structure which is fundamental to the literacy of all great world literature.

\*Students develop a deeper understanding of personal issues and a broader world view that includes global concerns by using the dramatic process (creating, performing, analyzing) and critiquing the various stages of dramatic works.

\*Theatre provides for a student's self-discovery, self definition and self-esteem.

The goal of the committee was to restructure the original standards so that they were organized in such a way as to accommodate the varied entry points of students into the discipline. Hence, the standards are not organized by grade level. District curriculums will provide an opportunity for students to fulfill beginning through advanced

performance objectives by the 12th grade. The committee structured the standards in a way so that any grade level/content area could pursue a goal of proficiency for their students. The idea being that a student in the fourth grade could reach a level of proficiency in acting appropriate to their grade level, while a student in the ninth grade could reach proficiency in acting appropriate to their grade level. Additionally, theatre standards are written and organized in a way that both theatre and non-theatre educators can access integrate and utilize them in a variety of instructional settings.

### **These are standards and not curriculum.**

For example:

#### **This is a standard.**

Strand: Create

Concept: Acting

Level: Intermediate

PO1. Collaborate to create a scenario/script

#### **This is curriculum that your district might create to attend to the standard.**

*Collaborate to create a scene using mime techniques.*

The understanding of the theatre standards by the committee looks like this:

Beginning = Foundation Skills

Intermediate = Essential Skills

Advanced = Proficiency

Distinction = Honors

### Theatre Strands and Concepts

	<b>Strand 1 – Create-</b> The processes and experiences developed that are related to the art form.	<b>Strand 2 – Relate-</b> The processes and experiences developed that are related to the art form.	<b>Strand 3 – Evaluate--</b> The informal and formal reflection and critical analysis to address and assess the qualities of the art form.
<b>Concept 1</b>	<b>Collaboration</b> Collaboration includes working jointly, cooperating, negotiating, and articulating ideas to reach consensus that form theatrical art.		
<b>Concept 2</b>	<b>Acting</b> Acting is the process and art of representing a character in the classroom, on stage or in other media.		
<b>Concept 3</b>	<b>Technical Theatre/Design</b> Theatre technology uses craft skills, knowledge of design, equipment and materials to construct the elements necessary for the visual and aural aspects of production which serve the script and the action.		
<b>Concept 4</b>	<b>Playwriting</b> Playwriting is the process of conceptualizing devising, improvising, developing, writing, and revising original written work for stage and other media.		
<b>Concept 5</b>	<b>Directing</b> Directing is the process of conceptualizing, organizing and leading a collaborative process with the intent of performance.		

<b>THEATRE</b>	
<b>Concepts</b>	<b>Concept Definitions</b>
Collaboration	<b>Collaboration includes working jointly, cooperating, negotiating, and articulating ideas to reach consensus that form theatrical art.</b>
Acting	<b>Acting is the process and art of representing a character in the classroom, on stage or in other media.</b>
Technical Theatre/Design	<b>Theatre technology uses craft skills, knowledge of design, equipment and materials to construct the elements necessary for the visual and aural aspects of production which serve the script and the action. design</b>
Playwriting	<b>Playwriting is the process of conceptualizing devising, improvising, developing, writing, and revising original written work for stage and other media.</b>
Directing	<b>Directing is the process of conceptualizing, organizing and leading a collaborative process with the intent of performance. stage</b>

# Theatre

## Strand 1: Create

### Concept 1: Collaboration

**Concept Definition: Collaboration includes working jointly, cooperating, negotiating, and articulating ideas to reach consensus to form theatrical art.**

<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
PO 101. Demonstrate respect for others' opinions by respectfully listening while ideas are being articulated.	PO201. Collaborate to create a scenario/ <b>script</b> as a team.	PO 301. Collaborate to create a documented <b>script</b> .	PO 401. Originate a collaborative theatrical project.
PO 102. Cooperate in the dramatic process.	PO 202. Collaborate to <b>design</b> and choose the <b>environmental</b> elements for a scenario/ <b>script</b> .	PO 302. Collaborate to <b>design</b> and choose the environmental elements for a scenario/ <b>script</b> .	
PO 103. Demonstrate the ability to collaborate while coming to consensus in the dramatic process.	PO 203. Collaborate and communicate in the <b>rehearsal</b> process.	PO 303. Demonstrate artistic discipline to achieve an <b>ensemble</b> in <b>rehearsal</b> and <b>performance</b> .	
PO 104. Follow established <b>theatre</b> safety rules.	PO 204. Collaborate in informal performances	PO 304. Collaborate in formal performance.	



# Theatre

## Strand 1: Create

### Concept 2: Acting

Concept Definition: Acting is the process and art of representing a character in the classroom, on stage or in other media.

Beginning	Intermediate	Advanced	Distinction
PO 101. Imagine and describe <b>characters</b> , their relationships, what they want and why (e.g. through variations of <b>movement</b> and <b>gesture</b> , vocal pitch, volume and <b>tempo</b> ).	PO 201. Work individually to create <b>characters</b> for <b>theatre</b> and/or other media productions. (e.g. for <b>classical</b> , contemporary, realistic, and non-realistic <b>improvisations</b> and scripted <b>plays</b> .)	PO 301. Work individually and in an <b>ensemble</b> to create <b>characters</b> for <b>theatre</b> and/or other media productions. (e.g. for <b>classical</b> , contemporary, realistic, and non-realistic <b>improvisations</b> and scripted <b>plays</b> .)	PO 401 Compare and <b>demonstrate</b> various acting techniques and methods (e.g. <b>stage</b> , on-camera), individually or in an <b>ensemble</b> to create and sustain <b>characters</b> that communicate with audiences in formal and informal <b>theatre</b> , television, film and other <b>electronic media</b> productions.
PO 102. Sustain a <b>scene</b> using appropriate language or <b>movement</b> with the teacher <b>role</b> playing or giving clues (e.g. from literature or students' personal experiences).	PO 202. As a <b>character</b> , play out her/his wants by interacting with others, maintaining concentration, and contributing to the <b>action</b> of classroom <b>improvisations</b> (e.g., <b>scenes</b> based on personal experience and heritage, imagination, literature and history)	PO 302. Demonstrate the use of observation from nature, society or research as a means to enhance a <b>performance</b> .	PO402. Develop and maintain a portfolio of best personal works that exhibit and reflect growth and knowledge as an actor (e.g. DVD of <b>performances</b> , photographs, resume).

Beginning	Intermediate	Advanced	Distinction
	PO 203. Demonstrate mental and physical attributes required to communicate <b>characters</b> different from themselves (e.g. concentration, sense recall, ability to remember lines and cues, breath and vocal control, body alignment, flexibility, and coordination).	PO 303. Compare and demonstrate various acting techniques and methods (e.g. <b>stage</b> , on-camera, film), individually or in an ensemble, to create and sustain <b>characters</b> that communicate with audiences in formal and informal <b>theatre</b> , film/video, and <b>electronic media</b> productions.	PO403. Develop a repertory of audition selections from <b>classical</b> and contemporary <b>plays</b> .

# Theatre

## Strand 1: Create

### Concept 2: Acting, page 2

**Concept Definition: Acting is the process and art of representing a character in the classroom, on stage or in other media.**

<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
PO 104. Describe or illustrate recalled sensory experiences.	PO 204. Communicate sensory images through <b>movement</b> , vocal, visual, or written <b>expression</b>	PO 304. Use sensory recall as an Actor to portray a production concept in a unified production.	
PO 105. Work cooperatively and follow established safety rules.	PO 205. Implement <b>theatre</b> etiquette in <b>rehearsal</b> and production <b>settings</b>		

# Theatre

## Strand 1: Create

### Concept 3: Theatre Technology and Design

Concept Definition: Theatre technology uses craft skills, knowledge of design, equipment and materials to construct the elements necessary for the visual and aural aspects of production which serve the script and the action.

Beginning	Intermediate	Advanced	Distinction
PO 101. Describe and/or document the <b>setting/environment</b> of a story to be dramatized. (e.g. through words, drawings, technical elements)	PO 201. Develop <b>designs</b> that use visual and aural elements to convey <b>environments</b> that clearly support the <b>text</b> .	PO 301. Demonstrate the use of observation from nature, society or research as a means to enhance the <b>script, performance or design</b> .	
PO 102. Establish a playing <b>space</b> and an audience <b>space</b> .	PO 202. Implement technical <b>theatre</b> etiquette in <b>rehearsal</b> and production settings.		
PO 103. Illustrate the use of line, shape, texture, color, <b>space</b> , and <b>balance</b> , to represent the <b>environment</b> of a story.	PO 203. Use available art materials, tools, and/or stock scenery to create and convey props and/or <b>setting</b> (e.g. rehearsal blocks, puppets, curtains, backdrops)	<b>set</b> . PO 303. <b>Design</b> original ground plans and <b>set designs</b> for a variety of dramatic works.	PO403. Implement and build from original ground plans and <b>set designs</b> for a dramatic work.
PO 104. Select/document/arrange materials to create the <b>setting/environment</b> of the story to be dramatized (e.g. props, furniture, <b>costumes, sound</b> ).	PO 204. Create floor plans and props.	. PO 304. <b>Design</b> original ground plans and <b>set design</b> elements for a variety of dramatic works	
	PO 205. Construct or locate appropriate props to enhance a <b>scene</b> or production.		

# Theatre

## Strand 1: Create

### Concept 3: Theatre Technology and Design (page 2)

**Concept Definition:** Theatre technology **uses craft skills, knowledge of design, equipment and materials to construct the elements necessary for the visual and aural aspects of production which serve the script and the action.**

Beginning	Intermediate	Advanced	Distinction
	PO 206. Use available <b>lighting</b> sources to enhance formal and informal <b>theatre</b> , film/video, and <b>electronic media</b> productions to create <b>design</b> elements.	PO 306. <b>Design</b> an original <b>lighting plot</b> for a variety of dramatic works.	
	PO 207. Create <b>sound</b> effects and select music to enhance a <b>scene</b> or production.	PO 307. <b>Design</b> an original <b>sound plot</b> for a variety of dramatic works.	
	PO 208. Use available art materials, tools, and resources to convey the <b>characters</b> through <b>costumes</b> , accessories, and make-up <b>design</b> for a <b>scene</b> or production.		
	PO 209. Create costume drawings and/or make-up charts	PO 309. <b>Design</b> original costume renderings and make-up charts for a variety of dramatic works.	
	PO 210. Use standard procedures to efficiently and safely operate tools and equipment for technical aspects of formal and informal <b>theatre</b> , film/video, and <b>electronic media</b> productions.	PO 310. Execute the duties and responsibilities of a crew head and/or crew member to <b>stage</b> a variety of dramatic works.	PO410. <b>Design</b> coherent <b>stage</b> management, promotional and <b>business</b> plans.

Beginning	Intermediate	Advanced	Distinction
	PO 211. Develop <b>technical designs</b> based on <b>design</b> concepts (musical and visual art principles) that meet the requirements of the dramatic work, film/video, and <b>electronic media</b> productions.	PO 311. <b>Design</b> and/or implement technical elements for <b>theatre</b> , film/video, and <b>electronic media</b> productions based on <b>designs</b> from a concept and collaboration with a Director.	PO 411. Collaborate with directors to develop concepts that convey the metaphorical nature of the <b>drama</b> for <b>theatre</b> , film/video, and <b>electronic media</b> productions.

# Theatre

## Strand 1: Create

### Concept 3: Theatre Technology and Design (page 3)

**Concept Definition:** Theatre technology **uses craft skills, knowledge of design, equipment and materials to construct the elements necessary for the visual and aural aspects of production which serve the script and the action.**

Beginning	Intermediate	Advanced	Distinction
		PO 312. Create and reliably implement production schedules, <b>stage</b> management plans, promotional ideas and <b>business</b> front-of-house procedures for <b>theatre</b> , film/video, and <b>electronic media</b> productions	
		. PO 313. Incorporate the use of technological advances in <b>theatre</b> and other disciplines in creating formal and informal <b>theatre</b> , film/video, and <b>electronic media</b> productions	
		PO 314. Identify and apply the functions and relationships of management in the <b>theatre</b> field.	PO 414. Develop and sustain a portfolio of best works that illuminate and reflect your growth, knowledge and skills as a theatrical technician/designer.

# Theatre

## Strand 1: Create

### Concept 4: Playwriting

**Concept Definition: Playwriting is the process of conceptualizing, devising, improvising, developing, writing, and revising original written work for stage and other media.**

Beginning	Intermediate	Advanced	Distinction
PO 101. Identify various sources (e.g. books, family stories nature, imagination, paintings, poetry) for theatrical work.,	PO 201. Adapt a short, non dramatic literary selection into a scripted dramatic format (e.g. folktale, poem, life story)	PO 301. Demonstrate the use of observation from nature, society or research as a means to enhance an original <b>script</b> .	
PO 102. Retell a story including its <b>theme, setting</b> , story line, <b>plot</b> , physical descriptions of the <b>characters</b> , and <b>theme</b> .	PO 202. Dramatize and document <b>scenes</b> using a variety of <b>characters</b> to develop <b>monologues</b> and/or <b>dialogue</b> .	PO302. Write and revise a <b>script</b> based on real life characters and situations that demonstrate an understanding of <b>play</b> structure.	PO402. Write and revise a full length <b>script</b> .
PO 103. Improvise by imitating life experiences, knowledge of literature, social issues and/or historical situations, and create imaginary <b>scenes</b> which include <b>characters, setting</b> and story line.	PO 203 Dramatize and document <b>scenes</b> based on life experiences using a variety of conflicts to create resolution to the story.	PO303. Create a <b>script</b> through <b>improvisation</b> and devised <b>scenes</b> based on personal experience, heritage, imagination, literature, and/or history.	PO403. Develop and sustain a portfolio of best works that illuminate and reflect growth and knowledge as a Playwright.
PO 104. Create original, brief stories through <b>improvisation</b> that include a story line <b>characters</b> .	PO 204. Dramatize and document, both individually and in groups, scenarios that develop <b>theme, plot, conflict</b> and <b>dialogue</b> .	PO 304. Collaborate as a playwright with a director, actors, and designers to develop original <b>scripts</b> for formal and informal <b>theatre</b> and <b>electronic media</b> productions.	PO404. Compare and integrate art forms by analyzing traditional <b>theatre</b> , dance, music, visual arts and other art forms.
PO 105. Describe or illustrate recalled sensory experiences to create <b>characters</b> and <b>plot</b> .		PO 305. Demonstrate an understanding of the duties and responsibilities of a <b>Dramaturge</b> .	PO405. Execute the duties and responsibilities of a <b>dramaturge</b> .



# Theatre

## Strand 1: Create

### Concept 5: Directing

**Concept Definition:** Directing is the process of conceptualizing, organizing and leading a collaborative process with the intent of performance.

Beginning	Intermediate	Advanced	Distinction
PO 101. Lead peers in <b>warm-ups</b> and <b>theatre</b> games.	PO 201. Analyze dramatic <b>text</b> (e.g., folktale, myths, poetry, narrative, <b>monologue</b> , <b>scene</b> , <b>play</b> , etc.) to develop an informal <b>performance</b> describing <b>character motivations</b> , structure of the story, and the role of the <b>environment</b> in the story.	PO 301. Analyze dramatic <b>text</b> to develop a directorial concept.	PO 401. Develop and sustain a portfolio of best works that illuminate and reflect growth and knowledge as a Director.
PO 102. Demonstrate leadership skills in small group work.	PO 202. Develop an understanding of how actors' qualities and skills are considered when casting various <b>characters</b> or <b>roles</b> .	PO 302. Conduct <b>auditions</b> cast actors, discuss <b>theme</b> and rehearse <b>dramatic text</b> for presentation/performance.	PO402. Problem solve independently and collaboratively during the <b>rehearsal</b> and production processes.
PO 103. Lead small groups in planning a <b>scene</b> and rehearsing the <b>scene</b> for in-class <b>performance</b> .	PO 203. Make directorial decisions about group work and <b>informal</b> dramatic presentations (e.g. including <b>movement</b> , <b>voice</b> , etc.).	PO 303. Collaborate, as a director, with designers and actors to develop aesthetically unified production concepts for informal production.	PO403. Develop multiple interpretations and production choices and choose those that are most interesting and feasible.
		PO 304. Conduct <b>rehearsals</b> demonstrating a variety of directorial methods.	PO 404. Conduct <b>rehearsals</b> demonstrating a variety of directorial methods leading to a public or filmed <b>performance</b> .
		PO 305. Demonstrate the use of observation from nature, society or research as a means to enhance the <b>script</b> , <b>performance</b> or <b>design</b> .	

# Theatre

## Strand 1: Create

### Concept 5: Directing (page 2)

**Concept Definition: Directing is the process of conceptualizing, organizing and leading a collaborative process with the intent of performance.**

<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
PO106. Conduct exercises for actors in sensory recall.	PO 206. Provide actor <b>warm-ups</b> that help them develop sensory recall as is needed or as a means of accessing their <b>character</b> .	PO 306. Use sensory recall as a Director to create a production concept.	
PO107. Develop and understanding and discuss the <b>role</b> of the director in the production process.	PO 207. Implement <b>theatre</b> etiquette as a director in <b>rehearsal</b> and production <b>settings</b> .	PO 307. Execute the duties of a <b>Dramaturge</b> .	PO308. Develop and direct a final <b>theatre</b> production.

# Theatre

## Strand 2: Relate

### Concept 1: Collaboration

Concept Definition: form **Collaboration includes working jointly, cooperating, negotiating, and articulating ideas to reach consensus that form theatrical art.**

Beginning	Intermediate	Advanced	Distinction
PO 101. Describe, illustrate and/or implement how the use of collaboration affects daily life and different <b>environments</b> .	PO 201. Identify social issues and individual attitudes that promote or impede the collaborative process.		
	PO 202. Discuss and implement the skills that address the social issues in the collaborative process in an <b>informal production</b> and other school related projects (e.g. accept leader, follower <b>roles</b> , how to negotiate differences of ideas).	PO 302. Apply the skills that address the social issues in the collaborative process in <b>formal productions</b> (e.g. accept leader/follower <b>roles</b> , negotiate differences of concepts) and relate to the skills needed in the professional world.	PO 402. Show exceptional leadership skills in the collaborative process.
	PO 203. Discuss how participation in <b>theatre</b> benefits other life skills and other content areas.	PO 403. Execute duties and responsibilities of a <b>Dramaturge</b> .	

# Theatre

## Strand 2: Relate

### Concept 2: Acting

**Concept Definition:** Acting is the process and art of representing a character in the classroom, on stage or in other media.

Beginning	Intermediate	Advanced	Distinction
PO 101. Describe how the <b>characters</b> in a situation might be similar to or different from a real life experience.	PO201. Using self evaluation and reflection, determine the influences of creative work on the individual and his/her community.		
PO 102. Describe how place and time affect <b>characters</b> and story in class <b>improvisations</b> , <b>scripts</b> , and productions of <b>theatre</b> and/or other media.	PO 203. Analyze the emotional and social impact (e.g. historical and contemporary) of <b>performances</b> in their lives and the lives of others.	PO 302. Analyze the effect of <b>theatre</b> and media on the mores and politics of current and past cultures.	
PO103 Identify current and historical periods and cultures in dramatic <b>scenes</b> , <b>scripts</b> , informal and formal <b>productions</b> (e.g.Western/Eastern Traditions).	PO 203. Analyze the historical, cultural effects on the <b>characters</b> and story of a dramatic concept, class <b>improvisation</b> , and <b>theatre</b> or other media production.	PO 303. Interpret <b>characters</b> representing various historical periods and cultures revealing similar needs and <b>motivations</b> and apply the conditions of their time and place.	
PO 104. Demonstrate how interrelated conditions (time, place, other <b>characters</b> , and the situation) influence the <b>characters</b> and stories in <b>informal</b> productions of <b>theatre</b> , film/videos, and <b>electronic media</b> .	PO 104. Demonstrate how interrelated conditions (time, place, other <b>characters</b> , and the situation) influence the <b>characters</b> and stories in <b>formal productions</b> of <b>theatre</b> , film/videos, and <b>electronic media</b> .	PO 304. Analyze the influential effects of <b>theatre</b> and media on contemporary, historic, social and political life.	PO404. Analyze context by understanding the <b>role</b> of <b>theatre</b> , film, television and electronic media in the community and in other cultures.

# Theatre

## Strand 2: Relate

### Concept 2: Acting (page 2)

Concept Definition:

Beginning	Intermediate	Advanced	Distinction
PO105. Infer a <b>character's motivations</b> and emotions and predict future <b>action</b> .	PO 205. Analyze the effects of their own cultural experiences on their dramatic work.	PO 305. Research, analyze and present career options in <b>theatre</b> , film and/or other media.	
	PO207. Explain how one's own behavior might change in response to a <b>performance</b> (e.g. drugs or alcohol abuse, criminal behavior, friendship or family relationships, etc.)	PO 307. Execute the duties and responsibilities of a <b>Dramaturge</b> .	

# Theatre

## Strand 2: Relate

### Concept 3: Theatre Technology and Design

**Concept Definition:** Theatre technology uses craft skills, knowledge of design, equipment and materials to construct the elements necessary for the visual and aural aspects of production which serve the script and the action.

Beginning	Intermediate	Advanced	Distinction
PO 101. Compare and contrast the historic <b>setting</b> , culture, and geography of a story influence and affect the visual/aural representation of it in a classroom, on <b>stage</b> , or in media.	PO 201. Research historical and cultural influences from a variety of resources (e.g. <b>text</b> , library, artifact, internet etc) to implement with credible <b>design</b> choices.	PO 301. Research and describe appropriate historical and contemporary production <b>designs</b> from a variety of dramatic works for formal and informal <b>theatre</b> , film/video, and <b>electronic media</b> productions.	PO 401. Present a portfolio of best works that illuminate and reflect your growth, knowledge and skills as a theatrical technician/designer.
PO 102. Identify and explain the historical and cultural influences on the visual/aural elements from a variety of works for <b>dramatizations</b> (e.g. fairy tales, books, <b>plays</b> ).	PO 202. Compare and contrast how nature, social life, and visual art practices and products influences and affect <b>design</b> choices for <b>theatre</b> , film/television and <b>electronic media</b> productions in the past and the present.		
		PO 302. Analyze a variety of dramatic <b>texts</b> from cultural and historical perspectives to determine production requirements.	
	PO 203. Analyze a variety of <b>dramatic</b> works for artistic (e.g. color, <b>style</b> , line, <b>texture</b> , etc.) and technical requirements influenced by historical and cultural influences	PO 303. Research, justify and <b>illustrate</b> historical, cultural, and <b>symbolic</b> images/ <b>sound</b> choices to interpret a variety of <b>dramatic</b> works for productions.	PO 403. Analyze the effect of technical <b>theatre</b> and media on the mores and politics of current and past cultures.

# Theatre

## Strand 2: Relate

### Concept 3: Theatre Technology and Design (page 2)

**Concept Definition:** Theatre technology uses craft skills, knowledge of design, equipment and materials to construct the elements necessary for the visual and aural aspects of production which serve the script and the action.  
theatredesign

Beginning	Intermediate	<i>Advanced</i>	Distinction
		PO 304. Research, analyze and present technical career options in <b>theatre</b> , film/video, and <b>electronic media</b> productions.	
		PO 305. Execute the duties and responsibilities of a <b>dramaturge</b> .	
		PO 306. Identify and explain the effect technological and scientific advances have had on <b>design</b> and production in <b>theatre</b> , film/videos, and <b>electronic media</b> productions	PO 406. Assess available <b>theatre technology</b> and <b>design</b> careers, and evaluate and reflect on the probability of personal choices and success as a <b>theatre</b> , film, or other media professional.
			PO 407. Present a portfolio of best works that illuminate and reflect your growth, knowledge and skills as a theatrical technician/ <b>designer</b> .

# Theatre

## Strand 2: Relate

### Concept 4: Playwriting

**Concept Definition:** stage Playwriting is the process of conceptualizing devising, improvising, developing, writing, and revising original written work for stage and other media.

Beginning	Intermediate	Advanced	Distinction
PO 101. Read and analyze stories and short <b>plays</b> from a variety of cultures and historical periods to identify their essential playwriting elements (e.g. storyline, <b>conflict</b> , <b>characters</b> , <b>theme</b> ).	PO 201. Demonstrate and identify a <b>character</b> 's wants and needs, and physical, emotional, and social qualities based on historical and cultural influences	PO 301. Compare how similar ideas and dramatic elements (e.g. the protagonist, <b>monologue</b> ) are treated in <b>dramas</b> and <b>styles</b> from various cultural and historic periods.	PO401. Justify by researching, evaluating and utilizing cultural and historical information to support artistic choices
PO 102. Determine how place, time, and social and cultural conditions affect <b>characters</b> and the story line in class <b>improvisations</b> , <b>scripts</b> and productions of <b>theatre</b> and/or other media (e.g. through discussion and). <b>c</b>		PO302. Research a variety of sources to enrich the understanding and developments of original <b>characters</b> and analyze a playwright's cultural background influences his/her <b>character</b> choices.	PO 402. Develop and sustain a portfolio of best works that illuminate and reflect growth and knowledge as a playwright.
PO 103. Describe how a <b>character</b> 's <b>motivation</b> and emotions can predict future <b>action</b> or the resolution to a <b>conflict</b> in the story.	PO 203 PO 203. Research and identify contemporary social issues that can be explored through classroom improvisation.	PO 303. Demonstrate and understand the duties and responsibilities of a <b>Dramaturge</b> .	PO 403. Execute the duties and responsibilities of a <b>Dramaturge</b> .
PO 104. Discuss story <b>themes</b> , <b>plot</b> , <b>characters</b> , <b>dialogue</b> and <b>actions</b> and how they compare/contrast to life situations.	PO 204. Discuss a class <b>improvisation</b> or <b>performance's</b> story-lines, <b>characters</b> , dialog and <b>actions</b> and how they relate to real life situations.	PO 304. Analyze the effect of <b>theatre</b> and media on the mores and politics of current and past cultures.	



# Theatre

## Strand 2: Relate

### Concept 4: Playwriting (page 2)

**Concept Definition:** stage Playwriting is the process of conceptualizing devising, improvising, developing, writing, and revising original written work for stage and other media.

Beginning	Intermediate	Advanced	Distinction
PO 105. Identify current and historical periods and cultures in dramatic <b>scenes</b> , <b>scripts</b> , informal and <b>formal productions</b> . (e.g. Western/Eastern Traditions)	PO 205. Compare how similar <b>themes</b> are treated in <b>drama</b> of different <b>genres</b> and <b>styles</b> from various cultural and historical periods.	PO 305. Read and analyze classic works and a variety of <b>play scripts</b> to develop an organized written or oral presentation.	
PO 106. Describe how place and time affect <b>characters</b> and story in class <b>improvisations</b> , <b>scripts</b> , and productions of <b>theatre</b> and/or other media.	PO 206. Analyze the historical, cultural effects on the <b>characters</b> and story of a <b>dramatic</b> concept, class <b>improvisation</b> , and <b>theatre</b> or other media production.	PO 306. compare and contrast the <b>style</b> , structure, and impact of various <b>playwrights</b> .	

# Theatre

## Strand 2: Relate

### Concept 5: Directing

**Concept Definition: Directing is the process of conceptualizing, organizing and leading a collaborative process with the intent of performance.**

Beginning	Intermediate	Advanced	Distinction
PO 101. Identify and explain the influence of time and place (history and <b>environment</b> ) on the <b>characters</b> and the story to be dramatized.	PO 201. Research and use cultural, historical and <b>symbolic</b> clues to develop an interpretation for visual <b>sound</b> /aural production choices.	PO 301. Research the playwright, past performances and current issues to develop a concept for informal and formal presentations.	PO 404. Analyze the effect of <b>theatre</b> and media on the values and politics of current and past cultures.
PO 102. Using a variety of sources (e.g. pictures, music, poetry, <b>texts</b> , library, artifacts etc) to research the <b>characters</b> , story, and <b>environment</b> for a <b>dramatization</b> .	PO 202. Present selected information from research to the ensemble to support the production process.	PO 302. Identify and compare the lives, works and influences of representative <b>theatre</b> artists in several cultures and historical periods. (e.g. multicultural/multiethnic, <b>classical</b> , modern, contemporary)	PO402. Incorporate other art forms into a production by comparing their usefulness as elements of presentation for <b>theatre</b> .
PO 103. Evaluate the research materials for appropriateness and usefulness to support <b>character</b> , story development and <b>design</b> .	PO 203. Analyze the effects of their own cultural experiences on their dramatic work.	PO 303. Identify and compare various directorial philosophies, methods and processes.	PO 403. Develop and sustain a portfolio of best works that illuminate and reflect growth and knowledge as a Director.
PO 104. Identify and explain the <b>roles</b> of the different artists in <b>theatre</b> (playwrightt, actor, designer/technician, director).	PO 204. Analyze the historical, cultural effects on the <b>characters</b> and story of a <b>dramatic</b> concept, class <b>improvisation</b> , and <b>theatre</b> or other media production.	PO304. Explain the <b>roles</b> and interrelated responsibilities of the various personnel involved in <b>theatre</b> , film, television and electronic media.	PO 404. Research, analyze and present career options for directors in <b>theatre</b> , film/video, and <b>electronic media</b> productions.

Beginning	Intermediate	Advanced	Distinction
PO 105. Identify current and historical periods and cultures in <b>dramatic scenes, scripts,</b> informal and <b>formal productions.</b> (e.g. Western/Eastern Traditions)		PO 305. Identify and examine the duties of a <b>Dramaturge.</b>	PO405. Execute the duties of a <b>Dramaturge.</b>

# Theatre

## Strand 3: Evaluate

### Concept 1: Collaboration

**Concept Definition: Collaboration includes working jointly, cooperating, negotiating, and articulating ideas to reach consensus that form theatrical art.**

<b>Beginning</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Distinction</b>
PO 101. Demonstrate the ways in which the group participated in the collaborative process.	PO 201. Model and use appropriate ways to give, take and use praise and constructive <b>criticism</b> .	PO 301. Evaluate the results of implemented suggestions, ideas, concepts generated in the collaborative process.	PO 401. Demonstr <b>ates</b> exceptional skills in evaluating the collaborative process.
		PO 302. Critique positive and negative outcomes of the collaborative process in a constructive manner.	

# Theatre

## Strand 3: Evaluate

### Concept 2: Acting

Concept Definition: **Acting is the process and art of representing a character in the classroom, on stage or in other media.**

Beginning	Intermediate	Advanced	Distinction
PO 101. Demonstrate respectful audience behavior.	PO 201. Describe physical and vocal attributes appropriate to the <b>characters</b> in the <b>play</b> in class and professional performances.	PO 301. Analyze and evaluate critical comments about personal dramatic work, explaining which points are most appropriate and insightful to use for further development of the work.	
PO 102. Describe the believable <b>actions</b> and <b>dialogue</b> of improvised <b>characters</b> in classroom <b>scenes</b> .	PO 202. Describe physical concentration and <b>character</b> interaction that advance the <b>plot</b> in class and professional performances.		
PO 103. Identify and describe the <b>characters</b> , <b>environment</b> and story elements in a variety of written and performed <b>events</b> .	PO 203. Evaluate a <b>role</b> by responding, and deconstructing deeper meaning of the <b>text</b> and <b>character</b> .	PO 303. Analyze the development of dramatic <b>forms</b> and theatrical traditions across cultures and historical periods. (e.g. <b>Theatre</b> History)	PO 403. Construct social meanings from classroom and <b>formal productions</b> from a variety of cultural and historical periods, and relate to current personal, national and international issues and report in an organized oral or written presentation

Beginning	Intermediate	Advanced	Distinction
PO 104. Justify the perception of a performance and critic its production elements.	PO 204. Develop and articulate criteria to analyze, interpret, and evaluate classroom, informal and formal <b>theatre</b> or media productions.	PO 304. Develop criteria for evaluating formal and informal <b>theatre</b> , film/video, and <b>electronic media</b> productions.	

# Theatre

## Strand 3: Evaluate

### Concept 2: Acting (page 2)

**Concept Definition:** Acting is the process and art of representing a character in the classroom, on stage or in other media.

Beginning	Intermediate	Advanced	Distinction
PO 105. Evaluate and justify, with examples, the meaning they construct from a dramatic <b>text</b> or performance relating to their daily life.	PO 205. Use developed criteria to interpret dramatic <b>text</b> and performances in an organized oral or written presentation.	PO 305. Using developed criteria, evaluate formal and informal <b>theatre</b> , film/video, and <b>electronic media</b> productions.	PO 405. Analyze the development of dramatic <b>forms</b> , production practices, and theatrical <b>theatre</b> , film/video, and <b>electronic media</b> productions and report in an organized oral or written presentation.
		PO 306. Assess the different careers, evaluate and reflect on the probability of personal choices as a <b>theatre</b> , film or other media professional.	

# Theatre

## Strand 3: Evaluate

### Concept 3: Theatre Technology and Design

**Concept Definition** design Theatre technology **uses craft skills, knowledge of design, equipment and materials to construct the elements necessary for the visual and aural aspects of production which serve the script and the action.**

Beginning	Intermediate	Advanced	Distinction
PO 101. Evaluate the playing <b>space</b> and <b>setting</b> used for a variety of dramatic works, classroom <b>scenes</b> , informal or formal <b>productions</b>	PO 201. Evaluate how the historical and cultural influences of technical elements affect a variety of performed <b>dramatic</b> works.		
PO 102. Evaluate the playing <b>space</b> and <b>setting</b> used for a variety of dramatic works, classroom <b>scenes</b> , informal or <b>formal productions</b> .	PO 202. Develop criteria to evaluate technical elements for formal and informal <b>theatre</b> , film/video, and <b>electronic media</b> productions	PO 302. Evaluate their own and their peers' usage of <b>theatre</b> etiquette.	
PO 103. Evaluate how line, shape, <b>texture</b> , color, <b>space</b> , <b>balance</b> , and/or pattern help illustrate the <b>environment</b> of a story.			
PO 104. Evaluate the <b>environment</b> of <b>setting</b> , lights, <b>sound costumes</b> and props of a variety of performed <b>dramatic</b> works to determine the mood and meaning of the story.	PO 204. Evaluate and interpret technical elements of a variety of performed dramatic works including <b>theatre</b> , film/video, and <b>electronic media</b> productions.	PO 304. Evaluate the implementation of production schedules, <b>stage</b> management plans, promotional ideas and <b>business</b> front-of-house procedures for <b>theatre</b> , film/video, and/or <b>electronic media</b> productions	
PO 105. Evaluate the <b>environment</b> for safety issues that may effect the production.	PO 205. Evaluate their own and their peers execution of duties and responsibilities on a technical crew.		



# Theatre

## Strand 3: Evaluate

### Concept 3: Theatre Technology and Design (page 2)

**Concept Definition:** Theatre technology uses craft skills, knowledge of design, equipment and materials to construct the elements necessary for the visual and aural aspects of production which serve the script and the action.

Beginning	Intermediate	Advanced	Distinction
PO 106. Evaluate the <b>environment</b> for safety issues that may effect the production.		PO306. Evaluate their own and their peers efficiency and effectiveness of safety issues, execution of duties, and responsibilities on a technical crew.	
PO 107. Evaluate the <b>environment</b> of <b>setting</b> , lights, <b>sound costumes</b> and props of a variety of <b>performed dramatic</b> works to determine the mood and meaning of the story.	PO 207. Evaluate and interpret technical elements of a variety of performed dramatic works including <b>theatre</b> , film/video, and <b>electronic media</b> productions.	PO 307. Evaluate the implementation of production schedules, <b>stage</b> management plans, promotional ideas and <b>business</b> front-of-house procedures for <b>theatre</b> , film/video, and/or <b>electronic media</b> productions	PO 407. Evaluate the collaboration process with directors to develop concepts that convey the metaphorical nature of the <b>drama</b> for <b>theatre</b> , film/video, and <b>electronic media</b> productions.
		PO 308. Evaluate the <b>technical design</b> elements for <b>formal</b> and <b>informal theatre</b> , film/video, and <b>electronic media</b> productions based on concept and collaboration with the director.	PO408.. Evaluate and revise their own <b>design</b> choices based on feedback from a director.
		PO 309. Assess the different careers and evaluate the probability of personal choice as a professional in <b>theatre</b> , film/video, and <b>electronic media</b> productions.	

Beginning	Intermediate	Advanced	Distinction
			PO 410. Evaluate their own and their peers portfolio of best works that illuminate and reflect your growth, knowledge and skills as a theatrical technician/ <b>designer</b> .

# Theatre

## Strand 3: Evaluate

### Concept 4: Playwriting

**Concept Definition:** Playwriting is the process of conceptualizing devising, improvising, developing, writing, and revising original written work for stage and other media.

Beginning	Intermediate	Advanced	Distinction
Demonstrate (move to collaboration) PO 101 Recall and evaluate the story-line of a class <b>improvisation</b> or <b>performance</b> .	PO201. Develop criteria to analyze, interpret, and evaluate a <b>play script</b> (e.g. structure, language, <b>characters</b> ).	PO301. Evaluate the overall artistic merit of written dramatic work by oneself and others.	
PO 102. Recall and evaluate the <b>character's actions</b> in a class <b>improvisation</b> or <b>performance</b> .	PO202. Describe how the <b>setting</b> , story-line, and <b>characters</b> are interrelated in scenarios and <b>scripts</b> .	PO302. Analyze and evaluate constructive <b>criticism</b> about personal work, explaining which points are appropriate for further development of the work.	PO 402. Develop and sustain a portfolio of best works that illuminate and reflect growth and knowledge as a playwright.
PO 103. Describe how <b>plot</b> , <b>character</b> , and <b>environment</b> are related to their personal <b>dramas</b> and in <b>plays</b> , film/video, and <b>electronic media</b> .	PO 203. Use developed criterion to analyze a variety of dramatic works (e.g. formal and informal <b>theatre</b> , film/video, and <b>electronic media</b> productions) according to <b>style</b> , <b>genre</b> , <b>dramatic elements</b> , and <b>characters</b> .	PO 303. Analyze and evaluate constructive <b>criticism</b> about a <b>script</b> identifying <b>playwriting</b> elements employed by the writer.	PO 403. Analyze and create a written critique of a contemporary scripted <b>play</b> or production focusing on the qualities of the <b>script</b> .
PO 104. Identify by <b>genre</b> a dramatic concept, <b>script</b> , classroom or <b>formal production</b> .	PO 204. Develop and articulate criteria to analyze, interpret, and evaluate classroom, informal and formal <b>theatre</b> or media productions.	PO 304. Identify and explain <b>symbols</b> and deconstruct social and literary illusions in <b>text</b> and productions, and report in an organized and/or written presentation.	PO 404. Construct social meanings from classroom and <b>formal productions</b> from a variety of cultural and historical periods, and relate to current personal, national and international issues and report in an organized oral or written presentation
Beginning	Intermediate	Advanced	Distinction

PO 105. Identify and describe the <b>characters</b> , <b>environment</b> and story elements in a variety of written and performed events.	PO 205. Use developed criteria to interpret dramatic <b>text</b> and performances in an organized oral or written presentation.	PO305. Identify by <b>genre</b> a dramatic <b>script</b> , classroom <b>improvisation</b> or <b>formal production</b>	
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# **Theatre** **Strand 3: Evaluate**

### Concept 4: Playwriting (page 2)

**Concept Definition: Playwriting is the process of conceptualizing devising, improvising, developing, writing, and revising original written work for stage and other media.**

Beginning	Intermediate	Advanced	Distinction
	PO 206. Justify the perception of a <b>performance</b> and critique its production elements.	PO 306. Analyze the development of <b>forms</b> , production practices, and theatrical <b>theatre</b> , film/video, and <b>electronic media</b> productions and report in an organized oral or written presentation.	
	PO207. Evaluate and justify, with examples, the meaning they construct from a <b>dramatic text</b> or <b>performance</b> relating to their daily life.		

# Theatre

## Strand 3: Evaluate

### Concept 5: Directing

**Concept Definition:** Directing is the process of conceptualizing, organizing and leading a collaborative process with the intent of performance.

Beginning	Intermediate	Advanced	Distinction
PO 101. Explain and justify the basic elements of a dramatic <b>text</b> (e.g. problem/solution, beginning, middle and end, <b>characters</b> and <b>environment</b> ) and performance essentials (e.g. visibility and audibility of actors, appropriateness of <b>setting</b> ).	PO 201. Explain and justify personal criteria for evaluating the basic elements of <b>text</b> , acting, and production values in their work and the work of others.	PO 301. Develop criteria for analyzing and evaluating the <b>script</b> , acting <b>design</b> , and direction, as a unified production based on <b>artistic choices</b> in traditional <b>theatre</b> , film/video, and <b>electronic media</b> productions.	PO 401. Describe and analyze the effect of publicity, study guides, programs and physical <b>environment</b> on audience response and appreciation of dramatic productions.
PO 102. Explain and justify personal preferences for specific elements and/or moments in <b>dramatizations</b> .	PO 202. Develop and articulate criteria to analyze, interpret, and evaluate classroom, informal and formal <b>theatre</b> or media productions.	PO 302. Using developed criteria, evaluate the directorial process.	PO 402. Develop and sustain a portfolio of best works that illuminate and reflect growth and knowledge as a Director.
PO 103. Identify and describe the <b>characters</b> , <b>environment</b> and story elements in a variety of written and performed events.	PO 203. Use their criteria to interpret dramatic <b>text</b> and <b>performances</b> in an organized oral or written presentation.		

Beginning	Intermediate	Advanced	Distinction
	PO 204. Evaluate and justify, with examples, the meaning they construct from a <b>dramatic text</b> or <b>performance</b> relating to their daily life.	PO 304. Using self-reflecting practices, determine the influences of directorial work on the individual and his/her community.	PO 404. Construct social meanings from classroom and <b>formal productions</b> from a variety of cultural and historical periods, and relate to current personal, national and international issues and report in an organized oral or written presentation.

# Theatre

## Strand 3: Evaluate

### Concept 5: Directing (page 2)

**Concept Definition: Directing is the process of conceptualizing, organizing and leading a collaborative process with the intent of performance.**

Beginning	Intermediate	Advanced	Distinction
	PO 105. Justify the <b>director's concept</b> of a <b>performance</b> and critique its production elements	PO 305. Identify and explain <b>symbols</b> and deconstruct social and literary illusions in <b>text</b> and productions, and report in an organized and/or written presentation.	
		PO 306. Analyze the development of <b>dramatic forms</b> , production practices, and theatrical <b>theatre</b> , film/video, and <b>electronic media</b> productions and report in an organized oral or written presentation.	PO406. Compare and contrast the directorial <b>styles</b> of a minimum of two directors that work in the same media.
		PO 307. Assess the different careers and evaluate the probability of personal choice as a <b>theatre</b> , film/video, or <b>electronic media</b> director.	



## Theatre Glossary

**Abstract** – Not representational. Removed from the representative, yet retaining the essence of the original.

**Acting skills** - the use of voice, movement, focus and characterization

**Action** - events/incidents within the play/story that move the plot along;

**Aesthetics** - A branch of philosophy that focuses on the nature of beauty, the nature and value of art, and the inquiry processes and human responses associated with those topics.

**Aesthetic Criteria** - Criteria developed about the visual, aural and oral aspects of the witnessed event, derived from cultural and emotional values and cognitive meaning

**Aesthetic Qualities** - The perceptual aspects, emotional values and cognitive meanings derived from interpreting a work of art; the symbolic nature of art

**Articulation** - the clear and precise pronunciation of words using the articulators (e.g. lips, teeth, tongue, soft palette, hard palette, throat.)

**Articulation** - the clear and precise pronunciation of words

**Artistic Choices** - Selections made by artists about situation, action, direction and design in order to convey meaning.

**Audition** - a tryout for a theatrical position; the place where the audience sits

**Balance** - arrangement of design elements and actors to create visual stability on stage

**Blocking** - the coordination of the actors movements within the space (stage)

**Business** - movements made to make use of props, costumes and make-up to strengthen the personality of a character the actor is portraying

**Character** - the "who" in a scene, play or story which can be a person, creature, or thing, real or imagined

**Character development (characterization)** - putting together all parts of the character to create a believable person on stage

**Classical** - A dramatic form and production technique(s) considered of significance in earlier times, in any culture or historical period.

**Classroom Production** - The exploration of all aspects (e.g., visual, oral, aural) of a dramatic work in a classroom setting where experimentation is emphasized. Classmates and teachers are the usual audience.

**Conflict** - a struggle between two or more opposing forces, events, ideas, characters in a scene or play.

**Constructed Meaning** - The personal understanding of dramatic/artistic intentions and actions and their social and personal significance, selected and organized from the aural, oral and visual symbols of a dramatic production.

**Costumes** - an actor's clothing used to create a character

**Costumes** - the clothing an actor wears to create a character

**Criticism** - Describing and evaluating the media, processes and meanings of works, and making positive and/or comparative judgments.

**Design** – purposeful plan for the spectacle of a play (i.e. costumes, set, props, lighting, sound)

**Dialogue** - words spoken by characters to express thoughts, emotions and actions

**Diaphragmatic breathing** - breathing from the diaphragm, which is a muscle in the torso

**Diction** - style of speech as dependent on choice of words

**Director's Concept**-A vision inspired by the playwright, developed by the director, that provides an overall style to the production.

**Drama** - a literary composition (a play) intended for a performance before an audience

**Dramatization** - The art of composing, writing, acting or producing plays.

**Dramatic Media** - Means of telling stories by way of stage, film, television, radio, laser discs or other electronic media.

**Dramaturge**- a literary editor on the staff of a theatre who provides analysis, research and sharing of information with directors, actors and production teams.

Dramaturge- the theory and practice of dramatic composition.

**Electronic Media** - Means of communication characterized by the use of technology including (but not limited to) computers, multimedia, CD-ROM, MIDI, sound boards, light boards, virtual reality, video, film. Used as tools to create, learn, explain, document, analyze.

**Elements of theatre** - action, character, conflict, design, dialogue, plot, setting, and theme

**Ensemble** - a group of actors working together cooperatively and responsibly to help themselves and each other achieve the group goal

**Enunciation** - the clear and precise pronunciation of words, letters, and sounds.

**Environment** - Physical surroundings that establish place, time, and atmosphere/mood; physical conditions that reflect and affect the emotions, thoughts, and actions of characters and the audience.

**Event** - something that happens at a certain place and time

**Expression** - the way words are said to show feeling

**Expression** - how the character says words to show feeling

**Facial Expression** - movements of the face that show feelings or ideas

**Focus (1)** - the intended point of interest on stage; —the actor's ability to concentrate and keep attention fixed on the matter at hand

**Folk** - Work created and performed by a specific group within a culture. Generally these works originated outside the courts or circle of power within a society.

**Form** - The structural organization of a drama (e.g., plot sequence; logical, realistic use of character and time/non-realistic use of character and time.

**Formal Production** - The staging of a dramatic work for presentation for an audience.

**Front of House** - Box office and lobby (i.e., business services).

**Genre** - A type or category of dramatic literature (e.g., comedy, tragedy, melodrama, farce, serious drama).

**Gesture** - the expressive movement of the hands and/or legs that communicates character

**Given circumstance** - the information given in the text by the playwright concerning character, setting, and relationships

**Improvisation** - spontaneous use of movement and speech to create a character or an object in a particular situation

**Improvisational theatre** - a structured, yet non-scripted (without words) action or play

**Informal production**- small performances that demonstrate understanding of the specific content or material learned.

**Inflection/pitch** - the use of high and low sounds in speech

**Lighting** - using a variety of lights to illuminate the actors and sets on stage

**Make-up** - using cosmetics to the face and body to enhance character

**Mime** - a form of theatre that employees pantomime that can include music, sounds, costumes and make-up

**Monologue** - a scene for an actor speaking alone

**Monologue** - a speech within a play delivered by a single actor alone on stage

**Motivation** - What a character wants and why.

**Movement** - facial expressions, hand gestures, and whole-body movements that express and create character

**Movement** - physical action used to establish meaning and express and create character including:

**facial expression** – movements of the face that show feelings or ideas

**gestures** - a movement of the hands, arms, and/or legs that communicates character

**blocking** - the coordination of the actors' movements within the space (stage)

**whole-body movements** - locomotive and non-locomotive use of the body that is not part of blocking

**posture/stance** - the position of the limbs and the carriage of the body as a whole

**Objective** - the character's wants, needs, and desires as found in the text

**Obstacle** - what stands in the way of the character achieving his/her objectives

**Pantomime** - communication using movement without speech

**Performance** - presenting a play for an audience

**Phrasing** - the use of punctuation, pause, and word or phrase emphasis to create meaning and emotion

**Play** - a form of writing intended for live performance

**Plot** - the story behind the play that includes exposition, inciting incident, rising action, climax and resolution of a conflict

**props/properties** - objects used by an actor on stage including furniture

**Principles of Design** - Underlying characteristics in the visual arts and theatrical design, such as reception, balance, emphasis, contrast and unity.

**Projection/volume** - using appropriate loud and soft sounds as a character

**Range** - The scope or extent of one's abilities in movement, technique, etc.

**Rate** - how slowly and quickly words are spoken

**Rehearsal** - the period of time used to prepare a play for performance of an audience

**Resonance** - fullness of voice created by vocal vibrations

**Role** - The characteristic and expected social behavior of an individual in a given position (e.g., mother, employer). Role portrayal is likely to be more predictable and one-dimensional than character portrayal (see characterization) and is appropriate for early improvisation exercises.

**Scene** - a small segment of a play usually taking place in one time and one setting

**Script** - The written dialogue, description and directions provided by the playwright.

**Set** - the on-stage space and its structures (scenery) in which the actors perform that represents the location of the play

**Setting** - the time and place in which the scene occurs

**Sound** - the process of using music, audio effects and reinforcement to enhance setting and mood

**Space** - The performance area used by an individual or ensemble.

**Stage** - the place where the actors perform

**Strategy (tactics)** - the possible ways the character can overcome obstacles

**Style** – the distinctive character or technique of an individual artist, group, or period

**Style/genre** - the particular characteristics of a historical period or culture

**Symbol** - An image, object, sound or movement that stands for or represents something else.

**Technology** - Electronic media (e.g., video, computers, compact discs, lasers, audio tape, satellite equipment) used as tools to create, learn, explain, document, analyze, or present artistic work or information.

**Technical design** - the plan for costumes, set, props, lighting, sound, make-up and special effects in the production.

**Tempo** - The rate of speed at which a performance or elements of a performance occur

**Tension** - The atmosphere created by unresolved, disquieting or inharmonious situations that human beings feel compelled to address.

**Text** - The basis of dramatic activity and performance; a written script or an agreed-upon structure and content for improvisation.

**Theatre** - the place where plays are presented to an audience

**Theatre/Literacy** - The ability to create, perform, perceive, analyze, critique and understand dramatic performances.

**Theme** - central idea of a play that is revealed to the audience

**Vocal placement** – resonating the voice in different parts of the body e.g. chest, head, nose.

**Voice** - an actor's use of articulation, projection, expression, inflection, and rate to create a character.

**Warm-Up** - Movements and/or movement phrases designed to raise the core body temperature and bring the mind into focus for the activities to follow.